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AUTHOR	Ringer, Alexander L.
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ABSTRACT

A project is presented in which 10 American music teachers studied the Zoltan Kodaly teaching approach to musical literacy in Hungarian primary schools, helped adapt American musical materials to be used in a Kodaly-inspired teaching program in the United States, and tested these methods and materials in selected American elementary schools. The report describes (1) the background and rationale of the project, (2) the relationship of music to primary education in Hungary, (3) basic concepts and classroom techniques of the Kodaly approach, in which understanding comes from "doing" music through ear training, hand signs (chironomy), solmization, and notation, (4) difficulties in carrying the project into participating American schools, (5) musical materials used in the project which are representative of some of American's "many musics," (6) the experimental situations encountered in the first grade and the upper elementary classrooms, and (7) conclusions and recommendations for teacher training and further development of the Kodaly-inspired materials, Tables include a chart indicating distribution of class hours in all subjects in the Hungarian Primary Schools, musical terms and concepts covered in the American experiment, an evaluation of each participating American school's year-end accomplishments, and more than 40 songs used in the songbooks. (JM)

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AN EXPERIMENTAL PROGRAM IN THE DEVELOPMENT OF MUSICAL LITERACY AMONG MUSICALLY GIFTED CHILDREN IN THE UPPER ELEMENTARY GRADES
with emphasis on the potential impact of Kodaly-inspired musical education

Alexander L. Ringer

University of Illinois

Urbana, Illinois 61801

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SUMMARY

Following a year's study and observation of the Kodaly approach to musical education in Hungary (sponsored by the National Endowment for the Arts) ten young American musicians attended a summer institute at the University of Illinois, devoted primarily to the preparation of materials suitable for Kodaly-inspired teaching in American schools. A preliminary song book drawing upon indigenous American sources was developed in accordance with Kodaly's didactic principles, and in the Fall of 1970 seven of the ten participating teachers assumed half time teaching positions in Greensboro/N.C., Wichita/Kansas and New Haven/Connecticut, where classes composed of pre-selected volunteer pupils from the upper elementary grades received at least forty minutes of daily musical instruction. For comparative purposes each Kodaly teacher had a first grade class as well. One half of the teachers' time was spent on further development of appropriate methods and materials. Conditions in the participating schools varied considerably in accordance with differences in socio-economic and ethnic backgrounds. All-black classes required specifically musical as well as general pedagogical adjustments. Thus, while Kodaly's emphasis on pentatonic patterns proved applicable in all instances, black children clearly favored the pentatone so, la, do, re, mi over the do, re, mi, so, la configuration typical of many Anglo-Saxon songs. Black children progressed with greater ease in aural retention and oral performance; white children tended to do somewhat better in written exercises. The project's original goal--to realize a degree of musical literacy at the end of a single school year--was easily attained, especially among the fourth graders who posed fewer disciplinary problems than the slightly older children. But the year also made clear beyond a shadow of a doubt that Kodaly-inspired teaching should begin in first grade at the very latest: first graders actually managed about one-half of the material covered in the upper grades. The careful selection of song materials notwithstanding, the project revealed an urgent need for urban musicological field work in the interest of more readily available, indigenous materials suitable for school use as well as better analytical understanding of early musical conditioning. The Song Sampler attached to the final project report, which draws for the most part on printed sources, contains a few examples taken directly from imaginative singing games played on inner city streets. The project gained especially widespread support in the city of New Haven whose Assistant Superintendent of Schools, John McGavack, now has plans for a Kodaly model city whose ultimate success should affect the teaching of music far beyond its immediate confines, provided ways and means can be found to create a highly qualified corps of Hungarian-trained teachers.

INTRODUCTION

In the course of the past few years a number of the nation's public school music teachers have had a variety of encounters with the musico-pedagogical legacy of Zoltan Kodaly, the late Hungarian composer, musicologist and educator. Some have had the good fortune of attending summer seminars or observing regular classes in Hungary. Others have participated in widely advertised "Kodaly workshops" at home or, at the very least, have studied and/or used Kodaly-based materials prepared by more or less informed American colleagues. By now, the name of Kodaly has become a byword in music education circles, which is invoked frequently in conjunction with that of Carl Orff. But, if anything, this quite unwarranted juxtaposition suggests some fundamental misconceptions about the nature and aims of the Kodaly approach that may account, at least up to a point, for the disappointing results of several well intended efforts to bring it to the American classroom.

Kodaly was totally inspired by the vast musical heritage of the Hungarian people, especially the peasants who had preserved ancient melodies often unchanged for centuries. Musical literacy as such meant relatively little to him. As a means of leading urbanized man back to his historical roots, on the other hand, as an effective channel of communication between people of every possible cultural level and orientation, as a key to a better understanding of his country's national characteristics, musical literacy was in Kodaly's eyes nothing less than an educational imperative. Thus committed to making music accessible to all, irrespective of material wealth, he who had lived with Hungary's singing peasantry for years believed that song provided the only acceptable common denominator.

Orff, born into the sophisticated German musical culture of the early twentieth century, concentrated almost exclusively on instrumental skills and concomitantly built his "system" around metrically organized rhythm. For Kodaly meter, important though it might be, remained always a mere sub-category of rhythm, limited in both historical and social scope. Moreover, unlike Orff, he insisted on the basic unity of language and melodic-rhythmic patterning. Berlioz once observed that Hungarian is a very beautiful language, provided one understands it. He could have added that the Hungarian language has accentual and tonal peculiarities unique in the Western world, which are directly responsible for some of the most striking characteristics of Hungarian music, whether vocal or instrumental. Any attempt to try and transfer to the American classroom materials developed under such specific linguistic and musical conditions is necessarily fraught

with danger. And yet, the commercial promotion of Kodaly's didactic collections, often in questionable English translations, has put such largely unsuitable materials into the hands of teachers genuinely anxious to improve the intrinsically musical content of their lessons.

The question of materials is, however, subordinate to the broader issue of an alleged Kodaly "method", based on a series of supposedly infallible pedagogical recipes. The late Zoltan Kodaly fully realized that his particular approach to the teaching of music in Hungarian schools might be confused with a universally applicable method; hence his repeated assertions to the effect that "my method is that I have no method at all." What has been mistaken for a unique methodology in the case of Kodaly is in fact an array of didactic aids that happened to serve Kodaly's ulterior musical motives well but were - and still are - of little significance in themselves. Foremost among these aids is the system of Solmization hailing back to the tenth century but used by Kodaly to promote the concept of movable do as developed by John Curwen in the late 1840's and revived by Fritz Jöde in Germany between the two world wars. The hand signals employed for visual guidance in turn were part and parcel of Central European classroom teaching from the early twentieth century on. And the same goes for the rhythmic syllables, slightly modified by Kodaly, that form the temporal counterpart to the pitch syllables of Solfège. While none of these pedagogical aids was original with Kodaly, any or all would do for him as long as they facilitated the development of basic musical skills and the concomitant expansion of the children's esthetic horizons. Emphasizing not so much the "how" as the "what," Kodaly expected teachers to be knowledgeable, indeed highly educated, in musical matters. For in the end, he felt, anyone with sufficient insight into the nature of music and the necessary sense of dedication to children manages to find ways and means of getting his point across. It is mostly with respect to this fundamental issue that American Kodaly devotees have been grievously misled. And it is to the vast educational ramifications of this issue, more than anything else, that the "Kodaly-inspired musical literacy program for musically gifted children" addressed itself.

BACKGROUND AND OBJECTIVES

The origins of the program go back to the summer of 1964 when the participants in the Seventeenth Conference of the International Folk Music Council were treated to a classroom demonstration in Kecskemet, Kodaly's birthplace, where the first public school with a special music program had been established in 1950. Even though the children involved had not been in school for weeks, in fact had been recalled

in many instances from their vacations, those privileged to witness this remarkable demonstration, including the author, admired not only their faultless singing from memory and at sight but also some extraordinary instrumental performances by youngsters who had never had a music lesson outside their school. Primary schools with a special music program, we learned, were offering music as a daily subject studied with the same seriousness and intensity as the socalled "solids," so that music is associated from the outset with learning and skill rather than leisure and entertainment. And in accordance with this precept they make systematic use of carefully graded, intelligently selected materials presented progressively in the interest of cumulative, not merely momentary, results. This is not to say that Hungarian children are not drilled to perform on special occasions such as graduation exercises or national holidays. But such programs are always the outcome, never the goal, of classroom teaching. Having studied as many as a hundred different songs a year, any class can come forward with a series of well rehearsed selections whenever called upon.

Needless to say, like all Hungarian schools, those with a special music program form part of a centralized system operated by the Ministry of Education in Budapest. Kodaly had been agitating for such schools, at least on an experimental basis, since the middle twenties, but it was only when the country turned into a "people's democracy" that he was able to find sympathetic ears in the seats of power. The importance of socio-economic and socio-political factors as keys to the ultimate success or failure of programs of this type should not be underestimated.

At the author's suggestion, Mr. Isaac Stern, the violinist, asked for a similar demonstration while on tour in Hungary. Upon his return to the United States, Mr. Stern, who was then a member of the National Council on the Arts, urged the author to prepare the proposal which eventually enabled ten outstanding young American musicians interested in public school music to spend an academic year in Hungary for study, observation and practice teaching. Subsequent response from the National Countil on the Arts was immediate and keen, but political circumstances were such in 1966/67 that the project would never have gotten off the ground, had it not been for the enthusiasm and determination of the late Zoltan Kodaly himself. With Professor Kodaly's help prolonged negotiations produced a tentative agreement with the Hungarian Institute for Cultural Relations, the official agency in charge of all matters affecting cultural and educational exchanges and contacts abroad. This agreement in turn was based on the understanding that the project

would be carried out on a purely professional basis without political overtones or implications, a true people-to-people program through which American musicians and educators might gain knowledge and experience unavailable to them at home. Both the Department of State and its Hungarian counterpart were apprised of the venture, but no political authority or agency on either side interferred with any aspect of the program: participants were simply required to comply with the law of the land like all other residents, temporary or permanent.

Professor Kodaly's insistence on youth in this matter as in all others in which he had a hand, prompted the ultimate selection of ten promising musicians under age thirty on the basis of applications received from every part of the United States (including one jail). Unable to interview candidates in person, the national selection panel was faced with a very difficult task. In the end, however, its choice of prospective Kodaly teachers, though not ideal in every respect, proved more than satisfactory.

Acceptance of a Kodaly fellowship entailed the obligation to take part in two intensive summer sessions, one at Indiana University, preceding the year in Hungary, the other thereafter at the University of Illinois. The preparatory session in the summer of 1968 was arranged in cooperation with the Department of Altaic and Uralic Languages at Indiana University primarily to provide basic linguistic training without which it would have been virtually impossible to arrive at any meaningful appraisal of the crucial language factor in the Hungarian musical materials. Lacking the benefit of such an appraisal, any American adaptation was necessarily bound to fail.

The unexpected events in Czechoslovakia in August 1968 briefly threatened the scheduled beginning of the Hungarian program phase. But thanks to the dedicated efforts of Mr. Gabor Vigh of the Hungarian Institute for Cultural Relations and the personal interest of Dr. Martin Hillenbrand, then U. S. Ambassador to Hungary, eight young ladies and one married couple arrived in Budapest as planned. They immediately entered the Liszt Academy of Music for special classes in musicianship, further language training and general musical and cultural orientation, prior to the official beginning of the academic year later in October.

In order to determine the group's musical level, Professor E. Szönyi, the leading Hungarian authority on ear training, subjected the participants individually and collectively to a comprehensive but by no means very difficult test. Even if one is inclined to make rather ample allowances for tensions created by an unfamiliar

environment, the conclusively negative results of this test alone offered convincing proof that many of the problems plaguing American public school music are functions of exceedingly poor musicianship on the part of most teachers. Zoltan Kodaly himself, just prior to his death in 1967, had made some guarded remarks to this effect and had urged the greatest possible care in the selection of candidates for this first experimental fellowship program. As it turned out, even individuals whose recommendations made a special point of the high quality of their musicianship proved incapable of repeating a simple meolody without mistakes, whether they were asked to sing it from memory or to put it on paper. They could not sight read the beginning of a slow melody in B minor that skipped from the tonic to the E sharp below and found it difficult to tap out some uncomplicated rhythmic patterns.

In view of these quite unexpected circumstances it was decided to double the study period at the Academy, originally scheduled for two months. While this involved admittedly a considerable sacrifice of time previously allocated to classroom observation and practice teaching, there was no point in risking situations where Hungarian second graders might do better than their temporary American teachers. If anything, the group's four months at the Liszt Academy demonstrated that a passable degree of musicianship can be acquired within a short period of time, provided it is properly taught. Today the project participants look upon their initial performance of September 1968 not so much with shame as with utter amazement. And they agree with their project director that rigorous personal interviews must be part of any future method of selection, if only because such an additional procedure, though expensive and not always easily arranged, would eliminate much subsequent sorrow and disappointment.

By the time the group split into two segments with assignments to Szekesfehervar and Kecskemet, overall and individual proficiency had improved immeasurably. Hence, while understandably apprehensive, the fellows approached their new and difficult tasks with the necessary degree of self-confidence.

THE HUNGARIAN PRIMARY SCHOOLS WITH A SPECIAL MUSIC PROGRAM

Hungary, a country of some twelve million inhabitants, has today well over a hundred primary schools where music is taught as a "solid" subject from the first through eighth grades. Nearly all first grade children come from kindergartens with equally extensive and sophisticated music programs beginning in many instances at age three. Table 1, reproduced from the official "Curriculum of Singing

and Music Tuition," published in 1966, gives an idea of the frequency of music lessons as well as their quantitative relationship to the rest of the educational program.[1] It should be noted that the two weekly periods devoted to physical training and folk dances are in many ways extensions of the singing lessons. Much of what has been absorbed and reproduced orally in the singing lessons is acted out physically in the course of these two additional periods. The interpenetration of singing, dancing and physical exercise, is particularly strong in the first grade where games very similar to, or identical with, those played in the singing lessons take the place of folk dance. From the fifth grade on the children have an additional two hours of choral singing, bringing the total of minimal musical exposure for the upper grades to eight periods per week. Violin, cello and piano instruction is available from third grade on and taken in half-hour periods twice a week. Children receiving no other instrumental instruction between the third and fifth grades study the recorder in groups of eight to ten two hours per week. Beginning with the fifth grade, individual instruction in wind instruments is available, also two half-hour periods per week.

Thus, on the average, pupils in primary schools with a special music program spend ten regular school hours in direct contact with music. Yet, the traditional "academic" subjects suffer in no way from this large-scale concern with music. To be sure, expectations of school age children are considerably higher than they have been in much of the United States in recent years. By the end of the fourth grade, for example, the children must master their native language sufficiently to permit effective study of a foreign language. From the fifth through eighth grades, history, geography, and the natural sciences are given at least twice a week, with the addition of physics in the sixth grade and chemistry the year after. Except for music, the children do a good deal of homework, yet find time for both regular play and organized youth movement activities. The youth movement, though politically inspired, functions in essence as a supplementary school program where subject matter studied formally in school is often informally applied. This pertains also, indeed foremost, to music. For the folk songs learned in school form the basic youth movement repertory as well. But not only do the children profit from additional practice in this way, such out-of-school activities also reinforce the carefully nurtured identification of musical study with something eminently practical and socially useful. In short, any proper evaluation of the astonishing success of Kodaly-inspired music programs in the Hungarian schools will have to take certain socio-political factors into consideration.

TABLE 1

Subject	Lessons per week and grade							
	1st	2nd	3rd	4th	5th	6th	7th	8th
Hungarian language and literature	-	-	-	-	6	5	5	5
Reading	10	5	4	4	-	-	-	-
Writing		2	2	2	-	-	-	-
Composition	-	-	2	2	-	-	-	-
Grammar-spelling	-	3	3	3	-	-	-	-
Knowledge of surroundings	1	2	2	2	-	-	-	-
Russian language	-	-	-	-	3	3	3	3
Geography	-	-	-	-	2	2	2	2
History	-	-	-	-	2	2	2	2
Arithmetic and geometry	5	6	6	6	5	5	4	4
Physics	-	-	-	-	-	2	2	2
Chemistry	-	-	-	-	-	-	2	2
Animate world	-	-	-	-	2	2	2	2
Drawing	-	1	1	2	2	2	2	2
Singing	5	6	6	6	4	4	4	4
Physical training and folk dances	2	2	2	2	2	2	2	2
Handicrafts	1	1	2	2	2	2	2	2
Headmaster's lesson		-	-	-	1	1	1	1
Total	24	28	30	31	31	32	33	33

"The emotional life of pupils, their communal feelings and aesthetic sense, should be developed by deeply felt singing aspiring to artistic performance, striving to express the intellectual content." The terminology employed in this sentence from the opening statement of the official curriculum, deserves closer examination. The primary purposes of the singing lessons, we are told, are the emotional and esthetic growth of the child, especially as these affect his existence in society. The singing should be "deeply felt," artistically as perfect as possible, and thoroughly conscious of "intellectual content." In other words, singing is viewed here not as a mere emotional release, let alone pure entertainment; rather, it is presented as a means of furthering the psychological, social and intellectual capacities of young children. Much lip service to the "socializing" powers of music notwithstanding, American educators have on the whole shown little enthusiasm for educational goals of this sort. Dr. Conant of Harvard, for example, sees in musical activities a source of enrichment for the scholastic experiences of the academically gifted. Hungarian authorities take the opposite position: "primary schools with the special music program are expected to promote the development of their pupils' intellectual facilities e.g. aptitude for logical thinking, memory, and power of observation." Hungarian statistics submitted in support of specific musical effects in these domains may not always be convincing. But on two counts there can be no question: Hungarian music programs are consciously geared to the promotion of such extra-musical values, and the children in the special music classes are capable of intellectual operations well beyond their counterparts in the regular schools.

Aesthetically, the program is to "contribute to the instilling of good taste into pupils and to provide them with a wholesome artistic conception and clear judgment, so that they might have high artistic and intellectual standards in life and at the same time become regular listeners to and propagators of valuable music and audiences who appreciate concerts." Whether or not these worthy aims are realized in all instances, concert and opera audiences in Hungary do comprise large numbers of young people, many of whom follow the programs with score in hand and subsequently engage in lively critical discussions of the music and its rendition. Above all, by the time they reach their late teens, many young Hungarians participate actively in the performance of some of the same music they enjoy as listeners.

The Hungarian curriculum is premised not only on daily musical instruction but also, indeed principally, on continuity and cumulative benefits from a carefully structured program of study embracing at least eight years of primary schooling. The first grade curriculum calls for

the mastery of "eighty recited rhymes, counting verses, singing games and nursery songs, from the material of Hungarian folk-music, including the teaching of a few quite easy folksongs, mostly by ear, a small part from hand signs and letter signs, and from music," with textual emphasis on relevance to the child's daily life: family events, national holidays, and the natural environment. Five lessons per week bring the total for the year to 165 lessons.

In the second grade the amount of time spent on music increases to six weekly lessons for a yearly total of 198. Again some eighty songs are studied, including easy folk songs. But this time, the textual emphasis is on work and the life of people generally. As for technical skills, reading and writing, limited in the first grade to half, quarter and eighth notes and rests in two four time, the second grade adds whole notes, dotted half notes and syncopation in four four and three four time. Together with clefs and accidentals second graders study also simple contrapuntal devices, specifically ostinato and canon. In other words, by the end of the second grade Hungarian youngsters in primary schools with a special music program have acquired musicianly skills and factual knowledge rarely matched in American schools at the junior high school level. Even more important from the Hungarian point of view, they reveal both a growing power of musical conceptualization and a degree of self-control and collective discipline, bound to have positive effects on their general behavior as much as their musical performance.

Physically speaking, teachers are admonished to set examples with respect to posture, correct respiration, clear articulation of words and an intense but restrained manner of singing. They are to pay close attention to proper intonation and to make decisive distinctions with respect to both tempo and dynamics. Moreover, the Hungarian experts insist, young children easily absorb basic structural concepts like repetition and imitation, as well as the more general idea that music, even at the simplest level, is fundamentally a system of sonorous relationships. Hand signs are, therefore, used primarily to illustrate "space" relations, and singing games, too, are used to reinforce an essentially configurational approach to the study of music.

BASIC CONCEPTS

A contemporary of Koffka, Köhler and other pioneers in the field of Gestalt psychology, Kodaly was concerned not so much with scales, modes, or any other artificial pattern of pitch selection, as with motivic pitch groupings capable of repetition, transposition, inversion and rotation. While his emphasis on pentatonic melodies was undoubtedly

a direct outgrowth of his ethnomusicological research, one wonders whether Kodaly, the composer, was not particularly attracted by the motivic structure inherent in pentatonicism. Except for the fact that the major scale consists of two identical disjunct tetrachords, the heptatonic scale, as employed in Western music, is motivically neutral. Pentatonicism, on the other hand, is by definition motivically determined. Associated often with oral traditions lacking in theoretical frames of reference, pentatonic melodies neglect scalar considerations in the interest of maximum utilization of minimal pitch materials. The pattern D, F, G, A, C, for example, consists of a basic motif (minor third plus major second) and its retrograde inversion, pivoting on G. Judicious manipulation of this motivic substance yields a great variety of different yet intimately related tunes.

Taking his cues from the naturally descending tendency of Hungarian folksongs as well as children's games overheard at home and elsewhere, Kodaly recognized the descending minor third so-mi as a universal motivic nucleus easily expanded through addition of upper and/or lower neighboring tones (la, re). Moreover, he correctly observed that children are capable of perceiving implicit relationships at an early educational stage and, without necessarily being able to make the appropriate cerebral judgments, manage to assimilate the crucial point that something big can grow from something small, depending on how one deals with its constituent elements. For all we know, the mental processes involved are akin to those activated by play with interchangeable building units. Like the building block unit, the musical motif can be turned upside down for purposes other than those it served in its original form, and can be pointed side-wise, as it were. Hence, the motivic approach promotes a virtually effortless realization that unity and diversity far from being incompatible, are actually inseparable aspects of any organically conceived structure. Kodaly, deeply concerned with social values, could not but make the most of this general lesson to be derived from the conceptual study of music.

Since Gestalt-psychological considerations dominated every dimension of his thinking, Kodaly wished to make sure that the detail was always understood as a meaningful functional component of some larger entity rather than an isolated phenomenon. The key word here is "understood." American educators have found the Kodaly approach attractive, because it manages to engage children actively at every stage. But they have not always fully appreciated the fact that in Kodaly classes, properly taught, the "doing" leads to "understanding" rather than mere operational skills. The rapidity with which the Kodaly approach

promotes such skills is indeed amazing, but far more significant, though less dramatic in appearance, is the conceptual growth that results. A good deal has been said about the transfer of skills from Kodaly-inspired musical activities to other realms of intellectual and physical endeavor. Yet in the end, the improved performance of a Kodaly educated child in the field of mathematics is not based on a direct transfer of skills but on mental operations aurally engendered: even a first grader easily comprehends the general idea of a mathematical equation once he has experienced musically that a plus b may equal c.

The concern with complete units and meaningful relationships is responsible for one easily overlooked but characteristic aspect of the simplest of Kodaly materials: already in the first grade children are made aware of the basic aesthetic fact that sound is experienced in relation to the absence of sound, that music and silence belong together. To a Hungarian child a rest is no less important than its corresponding note value, just as he will never acquire the illusion that C major has greater significance than the same scale in another key. Nor is there any arbitrariness or capriciousness connected with the inclusion of repeat signs or symbols for alternate endings (prima volta, seconda volta), let alone the fermata, in first grade materials. On the contrary, since all songs are assimilated aurally first, then notated and read, and since simple nursery rhymes involve a great deal of repetition, it is merely fair that children should be given the most efficient means for the visual representation of such tunes.

One can hardly over-emphasize that the Hungarian notion of musical literacy is predicated on the priority of hearing and singing. Reading and writing are regarded as largely futile exercises, unless they bear an obvious and relevant relationship to something with which the child is already familiar. No doubt Kodaly arrived at these principles, so utterly different from those underlying traditional European notions, as a result of his intimate contacts with oral musical cultures. Conservatory-trained himself, he had been a first hand witness to the disconcerting social restrictions imposed on musical literacy by methods derived from an essentially elitist written tradition. While this tradition permitted the most favored individuals to reach unusually high degrees of creative and recreative sophistication, it condemned the people at large to a more or less passive role. Thoroughly unsatisfied with this seemingly universal state of affairs, Kodaly and his friend Bartok moved to the provinces, determined to get to the musical roots of Hungary. They soon found that nonliterate segments of the population were not only totally and actively immersed in their own music, but also that the flexible and expressive wealth of their basically monophonic

songs and dances was due, at least in part, to the absence of pre-established limitations imposed upon literate musical cultures by the inherent rigidity of conventional musical notation.

Kodaly quickly realized that oral traditions are as a rule characterized by reliance on a relatively small repertory of musical formulae continuously modified, rearranged and fused in a variety of ways, and that it is this reliance on well known pre-existing patterns which makes improvisation not only possible but typical of so much folk music. He may or may not have subscribed to the psycho-anthropological view which holds that every child goes through a condensed version of the historical evolution of the species; his approach to musical education certainly suggests that he tended to identify the creative potential of children with that of preliterate rather than literate man. At any rate, the official Hungarian curriculum more or less follows the process of conceptual change in Western music as it progressed from the improvisational and pseudo-improvisational patterns of the largely preliterate Middle Ages to the highly sophisticated cerebral manipulations of the Schoenberg school. Thus, second graders are asked to develop their rhythmic and melodic vocabulary first by replying motivically to a musical "question", then by creating their own motivic combinations and re-combinations without guidance of any sort. And while these children, like their adult couterparts in so-called primitive societies, will make the most of a familiar idiom, they "speak" musically with amazing promptness and spontaneity.

In order to ensure an early awareness of melodic simultaneities, Kodaly prescribed abundant use of ostinatos, both rhythmic and melodic. Such patterns are learned in considerable numbers, and, when called upon, the children make their choices judiciously in accordance with the requirements of any given tune. When a new tune calls for a new ostinato, they are quick to turn some serviceable rhythmic and/or melodic characteristic into a suitable pattern. Canonic singing, the next step, is often preceded by clapping and rhythmic articulation with the help of syllables. And eventually they move on to the freely composed Bicinia which Kodaly published in large quantities specifically for school use. Volume I of the Bicinia is introduced in the second grade together with the 333 Reading Exercises and the first volume of Five-Note Music. The fourth graders supplement Five Note Music II and Volume II of the Bicinia with reading from a third Kodaly publication, Let Us Sing Correctly. Five-Note Music III and another Kodaly collection entitled Fifteen Two-Part Exercises are studied in the fifth grade. Eventually, in the seventh grade, Bertalotti's Solfeggio is added to these basic Kodaly materials.

Kodaly's ubiquitous emphasis on pure melodic-rhythmic thinking led to the early and free use of C clefs anywhere on the staff, a practice that promotes transpositional facility as well. Since much of the sophisticated music introduced at the more advanced levels draws on folkloristic elements (Moussorgsky, Glinka, Semtana, Bartok, etc.) in some way, it can be said that harmonic considerations are minimized throughout the curriculum. While it is true that triads and their inversions are taken up in the seventh grade, especially in connection with the performance of eighteenth and nineteenth century vocal and instrumental pieces, the children are taught even then to think of harmony as an historical phenomenon specific to European music at a certain stage of development rather than as a universally valid musical phenomenon. Hence, when eighth grade teachers begin to talk about Schoenberg's, Berg's and Bartok's works, the children meet that particular challenge quite unencumbered by the usual prejudices.

In the context of American conditions one can hardly overstate this overriding concern with melodic-rhythmic forces. Indoctrinated with the "familiar" style, American music educators take the primacy of functional harmony virtually for granted. Their "accompanying" instrument is usually the pianoforte, the most harmonically oriented of all Western instruments. And more often than not the piano does not serve to accompany but, more accurately, to guide. At any rate, American children are exposed from an early age to triads and their simplest combinations, mostly in the tempered tuning of the modern keyboard. Kodaly, to be sure, emphasized the vocal element for a great variety of reasons. One of these was no doubt the lack of instruments, especially pianos, in rural Hungarian schools. An equalitarian at heart, he naturally looked for ways and means of promoting music in all the schools in a manner that would minimize material disadvantages. But in the end he was first and foremost a musician, not a sociologist, let along a politician, indeed more of a humanist than an equalitarian. As such he realized that harmony in the Western functional sense does not come "naturally" to human beings but is a contrivance of a given civilization. This is not to say that he personally disdained harmony. On the contrary, unlike Bartok's, his own work as a composer falls plainly into the final stages of functional harmony. But he was not unaware of the tenuously temporary nature of the various last-minute efforts to salvage a tradition that had dominated two full centuries of European art music. Clearly, Debussy's modal and whole-tone experiments represented no less an attempt to reestablish the primacy of melodic continuity than Schoenberg's early "a-tonality." In either case an historically conscious composer was trying to avoid the melodic-rhythmic stagnation produced

by the overextension of functional harmony. This is clearly not the place to enter into an analysis of early twentieth century European music at the cross roads. But it is worth recalling in the present context that those who were to determine the principal currents of twentieth century music in nearly every instance reiterated melodic-rhythmic elements at the expense of the harmonic component.

The ultimate value of a Kodaly-inspired program, then, lies in its relevance to both twentieth century music, as practiced in sophisticated Western circles, and a wide range of the world's cultures. In other words, whereas the teaching of music in American schools deals restrictively with an exceedingly limited repertory, the Kodaly approach concentrates on fundamental musical issues manifested in many musics in a variety of ways depending on specific socio-historical conditions. If Kodaly decided to draw primarily upon the musical heritage of his native country, he did so not merely for ethnocentric reasons but also because by its very nature that heritage was apt to demonstrate a number of such issues concretely and at a high aesthetic level. By the same token, he never understood why non-Hungarians would want to take over lock, stock and barrel, either his materials or a general methodology evolved in response to a particular national need. Conscious perhaps more than anyone else, except for Bartók, of the unique fusion of linguistic and musical elements in the folk songs of Hungary, he could hardly condone their indiscriminate use in translations that often served to distort the musical effect without enhancing textual comprehension. Numerous declamatory songs from the Hungarian hinterland reveal little, if any, conscious distinction between words and melody, whether in regard to rhythm, accentuation, or even pitch. But far less obvious examples plead no less cogently against the wholesale transfer of Hungarian materials to the American classroom.

And the same goes for methodology, though unquestionably to a lesser degree. For the Hungarian curriculum is predicated not only on a uniform national program but also on certain historically conditioned aspects of school life that have few parallels in America today. In Hungary, discipline lovingly dispensed is by no means considered inimical to the best interests of the individual. Rather, as the curriculum guide puts it, "discipline is not only the precondition but also the result of good teaching." Accordingly, children learn about the lives of great composers "as fine examples of conscious self-discipline and perseverance..." In a school situation generally characterized by a spirit of cooperation, collective singing activities are consciously directed toward responsible interaction between the members of a given group as well as the

group and the teacher. Needless to say, in Hungary, as elsewhere, schools tend to reflect the values of the home and the soceity at large. And with Hungarians, a high degree of permissiveness rates not so much as a virtue than a neglect of duty. Then, too, perhaps because the "affluent society" does not yet dominate their lives to the extent to which it controls ours, they still look upon cultural advancement as a personal as well as a national cause in which the schools have a key role to play.

CLASSROOM TECHNIQUE AND LESSON PLANS

The virtual absence of disciplinary problems in the primary schools with a special music program, the relatively long attention span of children as yet unaffected by the passivity that comes from growing up with television, their early conditioning to group activity, the consistency and logic of the curriculum, the teacher's thorough preparation, all combine to create conditions in which, within the limitations given by the children's ages, the variety of applicable and successful techniques is restricted only by the element of time and the nature of the musical material covered. The ultimate criterion for the efficacy of Kodaly - inspired teaching is not whether a given technique has been fully assimilated but whether several such techniques are judiciously intermixed so as to produce the best possible pacing. This writer, for one, has never ceased to marvel at the imaginative variations on a handful of technical conventions, that are the hallmark of the Kodaly master teacher. Indeed, in a well taught Kodaly lesson things happen so quickly that the children literally don't know what hits them at any particular moment. In other words, much of the learning process seems to take place at the subliminal rather than the cerebral level. In the end, to be sure, the children are fully conscious of the nature and implications of the materials studied. But they experience them at first with their guts, as it were, then proceed to deal with them analytically.

In line with this general principle (nothing is studied visually that has not previously been heard) reading and writing of music, though primary instructional goals, are studied not as prerequisites but as consequences of aural experience. No effort is spared in sensitizing the children to aural stimuli, and such stimuli are never limited to a single parameter, whether pitch, rhythm or timbre, let along a single note. More than that, the teachers reiterate time and again the need for "beautiful singing" and correct phrasing. Beginning with the third grade they "apply special exercises to train the voice, always in close conjunction with the singing of songs . . . the teacher should not regard the learning of a song as an accomplished task until every demand of beautiful singing set

up for the grade has been entirely fulfilled." It should be noted that "beautiful singing" in this context refers to proper tempo and dynamics as well as voice production. At first, the children merely imitate their teacher; then they are encouraged to make their own suggestions as to the most satisfying manner of performance. In sight singing "they should not read single notes but see whole motifs." Above all, they must use their "inner ear" and memorize the tune silently before singing it aloud. The Kodaly approach, then, conceives of aural stimuli as compound entities involving combinations of pitches and rhythmic values of a certain intensity and color; abstract patterns, such as scales, are of secondary interest where living music takes precedence over analytical theory.

The inner coherence of music, exemplified by its motivic structure, finds a counterpart in the "inner unity of poetry, music, and motion," an aesthetic triad that should never be broken up. It is in this connection that the singing games assume such paramount significance at the earlier grade levels, a function subsequently fulfilled by folk dancing. Similarly, onomatopoetic devices are considered helpful in conveying to younger children an immediate feeling for the elemental unity of rhythmically ordered speech, pitch and physical movement. One of Kodaly's most popular nursery songs exploits both the grunting noises and the thumping of a bear to teach expressive performance of heavily weighted, detached notes. At the same time, such early exercises reduce the danger of subsequent difficulties with instrumental music, inherent in any program overwhelmingly based on vocal practice.

The songs are taught in four basic ways: by ear, from hand sings, by solmization, and from notes. Purely aural methods are favored in the first two grades. Thereafter, the others gradually gain in importance. But, as the ability to sight read increases, the hand sings, and eventually also the solmization syllables, retain only incidental significance. By the time they are ready to graduate from the special primary school, the children "should be able to notate tunes they hear or know (tunes not more difficult than folk songs) and to sing a tune accurately and well a prima vista from the score."

The teaching of songs from hand signs (chironomy) is a psychologically sound way of creating pitch awareness through visual analogy. It goes back to Classical Antiquity and the Christian Middle Ages, i.e., to pre-notational stages of Western musical development. Chironomy is not really a form of "conducting." Rather, practiced in conjunction with "inner hearing," it offers children and other musical pre-literates a physical bridge to the oral realization of sounds previously "heard" in silence.

As a rule, teachers in the lower grades first sing an entire song and, whenever possible, create additional associations through games, clapped rhythmic patterns, etc. The song is then divided into shorter passages, each of which is studied separately "until it is reliably fixed in the mind and the class is able to sing it faultlessly without the instructor's hand signs." The teacher gives the initial pitch of every passage before proceeding further with hand signs in relatively slow motion but always maintaining accurate rhythmic relationships. Eventually, the component passages are connected into ever larger units until the whole tune has been sung from hand signs. Finally, the words are added, but the hand signs are dropped only after the song has been rendered to the teacher's complete satisfaction.

Solmization, through verbal association, reinforces the children's consciousness of the fixed yet freely trnasposable characteristics of intervals, physically suggested by the hand signs. A helpful crutch in improvisation, it assumes prime importance in the teaching of traditional notation and is so used already in the first grade. Study of a song from traditional notation proceeds by and large as follows: After a brief orientation as to meter, rhythm and central pitch, the children try to absorb the song in silence, making mental notes of difficult spots that may require separate practice, whereupon the teacher gives them the initial pitch; they then sing the song in so-fa softly and slowly, in precise rhythm, marking the beat with their feet or hands. Once the song has been sufficiently mastered in solmization, the teacher adds the words in "an exemplary performance." Further practice is interspersed with comments on phrasing, textural content, relationship of tune and words, tempo and dynamics, geographical, historical and/or ethnic context, social message, etc. Great care is taken in all such discussion to engage the children actively, lest they lose the sense of discovery that comes from doing one's own thing rather than following another's dictates.

Whatever the specific teaching method or methods employed, the principal key to a good Kodaly lesson is the choice of songs, which is never accidental or capricious but always integral to the organically conceived program of study. The teacher selects a certain tune or group of tunes as a means of attaining some specific didactic aim. Having determined "the musical elements to be practiced and the methods of practicing," she will use a particular tune to lead her pupils gently but firmly from the known to the unknown. As a result, even second graders easily absorb such elementary analytical concepts as key, phrase and repetition.

Hungarian teachers are handed only the curriculum guide and basic text materials. For the rest, they are on their own within the given limitations of the general approach. Individual syllabi for the entire year are prepared in consultation with the principals usually before school begins in the fall. Thereafter, each teacher makes up a daily lesson plan in conformance with the syllabus. Such a lesson plan lists all activities in their appropriate order with proper allowances for class conditions that could not be anticipated before school got under way. Yet, when all is said and done, the results hinge to a large extent on the teacher's personal musicianship and pedagogical insight. Ultimate success is measured not in terms of a teacher's methodological virtuosity but her pupils' knowledge and skills. For in Hungary, superiors, parents, even children, still accept the old adage that "true joy comes from serious matters."

PARTICIPATING AMERICAN SCHOOLS

Since this basic attitude with regard to elementary education has few parallels in the United States today, it was relatively easy to predict some of the difficulties and misunderstandings that did arise in the lengthy negotiations with public school authorities and music specialists. Accustomed to dealing with music as "a form of decoration" rather than "a system of thought," many administrators found it impossible to implement a plan that called for daily singing lessons of optimally forty minutes duration for specially selected groups of children. Selection was to take place in the course of an initial week of pilot lessons given by one member of a group of Kodaly fellows, while the others observed and noted down pertinent characteristics in the children's musical behavior. Once their suitability for the program had been determined the children were to be asked whether or not they wished to continue with this type and quantity of music lessons. In order to make sure that the crucial volunteer aspect of the program would be meticulously adhered to, the parents of children who had voiced a positive interest were then to be approached by the respective principals to find out whether they wholeheartedly concurred. The need for such elaborate precautions was eventually made clear beyond the shadow of a doubt when problems of one sort or another arose particularly in those schools where such overall prior approval had either not been secured or had been given lightly.

To allow for sufficient time for further research involving additional materials, adjustments of classroom procedures to American and special local needs and, of course, the preparation of detailed lesson plans, participating school districts employed the Kodaly fellows only on a

half-time basis. The research portion of their activities was funded through a grant from the United States Office of Education to the University of Illinois.

Inevitably, individual schools faced serious rescheduling problems in attempting to accommodate the children selected. Since no principal likes to see his schedule turned upside down, some, otherwise eager to participate, decided in the end not to go to so much trouble. But there were also those who questioned the very idea of providing special programs for specially gifted children. Considering the widespread misrepresentation of democratic education as the great intellectual leveler, this particular attitude held no surprise. What did startle this writer was the tenacity with which some school authorities seemed to oppose the very notion of excellence. Apparently there are still professional men and women in this country who support mediocrity as a matter of educational ideology.

Happily, by the time the ten Kodaly fellows were ready to return from Hungary, four school districts, West Seneca/New York, Wichita/Kansas, Greensboro/North Carolina, and New Haven/Connecticut, had subscribed to all provisions of the program. Seattle/Washington, after strong expressions of interest, felt it had to withdraw in the wake of a disastrous bond issue defeat. All four districts promised to accept a team of Kodaly fellows as teachers of daily classes composed of pupils from the three upper elementary grades, to provide every possible administrative and material support, and to permit mutual observation of classes by all Kodaly fellows. In addition, they agreed to make available for comparative purposes at least one first grade in every participating school.

For reasons that were never made entirely clear, West Seneca asked to be excused in June 1969, while Wichita reduced its quota to one Kodaly fellow, a graduate of Wichita State University. Last minute attempts to place the three who had thus lost their assignments with other interested school districts proved fruitless. Miss Nancy Vang, therefore, felt free to accept the position of choral director at the Edwardsville campus of Southern Illinois University, while Mr. and Mrs. John Constant went to Willow Run/Michigan, as regular full-time music teachers. In September 1969 of those left the Misses Constance Foss, Patricia Brewer and Karin Brant, moved to New Haven, Eugenia Trinajstic, Molly McNamara, and Mrs. Yvonne Johnson to Greensboro, and Mrs. Cynthia Ragland to Wichita.

The selection of participating school districts had been determined to a large extent by their willingness to include student populations of highly diverse socio-economic

and ethnic backgrounds, with special emphasis on the so-called culturally underprivileged. The project was designed to assess, though necessarily in impressionistic terms, some of the broader educational ramifications for musically responsive youngsters with relatively limited semantic facilities. Hungarian experts insist that "the academic record of children attending the Music Primary Schools is much higher than that of children attending the regular primary schools, even where normal subjects are concerned." While such findings may imply little more than that the Music Primary Schools enroll the more gifted children to begin with, these persistent claims for the effectiveness of skill and attitudinal transfers surely deserved due attention in the American context. No figures are needed to show that the behavior of black children often displays marked musical traits, physically as well as verbally. Proper challenge and activation of such indigenous traits, it was hoped, would lead to salutary results of a more general nature. Even though the school authorities were fully aware of the importance attached to this particular aspect, pressures from better-to-do segments of the community apparently influenced school assignments in one or two instances where participation in the Kodaly-inspired program was viewed as a matter of parental prestige. One supervisor of music anticipated such a development well ahead of time and intimated that he might have difficulty placating certain parents whose children would prove unsuited to the program. Fortunately, once testing began, the Kodaly fellows felt no undue external pressures. But this was so undoubtedly because in a few cases administrators had minimized potential trouble by assigning teachers to social prestige schools in the first place. While this turn of events produced some interesting comparative possibilities, the confrontation of children from rather sophisticated environments with deliberately unsophisticated musical materials, did create some serious discipline problems which, on occasion, interfered severely with the program's progress.

Disciplinary difficulties were, however, not limited to "prestige" schools. Though differently motivated they affected work in the three nearly all-black schools (one in each community) as well. For some of our teachers the sudden exposure to blacks amounted to nothing less than a major culture shock, given the fact that the cultural life of the black minority is seldom compatible with that of the white majority. Mrs. Johnson, the sole black person in the program was characteristically assigned to a virtually all-white school in Greensboro, while Miss McNamara, a white teaching novice without previous black contacts, was given an all black school. That both managed to operate as successfully as they did says as much about the social effective-

ness of Kodaly-inspired teaching as about current myths concerning the alleged inevitability of racial polarization.

The original decision to carry the project into a number of communities separated by considerable geographical and cultural distances was made for the sake of ultimate determination as to where a program of this type might have an immediate future. The essential soundness of this decision was demonstrated when it turned out that Wichita was definitely not ready for intensive Kodaly-inspired teaching on a broader scale, that Greensboro did not really care much one way or the other, but that New Haven saw an opportunity for enrichment of the total educational process that it wished to explore further and as fully as possible.

The success of a program such as this depends a good deal upon the cooperation of principals and classroom teachers whose attitudes will inevitably vary, depending on personal predilections as well as the amount of inconvenience involved. Some obviously felt that music was expendible, if not a nuisance; others were clearly intrigued by musical activities of such intensity and content. By and large, it would seem fair to say, there was very little hostility, some indifference and a great deal of frank admiration for the skill and dedication of the Kodaly fellows.

While the project received some early notice in local newspapers, public relations picked up decidedly around Christmas when the teachers put on a series of after-school demonstrations. From then on parental and community comment was almost uniformly positive. As one would expect, support at all levels was determined largely by the quality and interest of the local leadership which in New Haven turned out to be truly exceptional. Under these favorable circumstances it was particularly unfortunate for the project that one of the New Haven teachers, Miss Karin Brant, decided in December 1969 to leave for the West Coast in search of another adventure--marriage.

MATERIALS

The basic song book (see appendix) was gathered in the course of the 1969 summer institute. It draws primarily on American and related sources. The notation is simplified in accordance with accepted Kodaly practice: pitch is indicated by the initial letters of the solmization syllables and rhythm by headless notes. Explanatory items cover degrees of difficulty, motivic components, structural features, country of origin or historical relevance, and, where applicable, physical movement for dances and singing games, and published sources. Since Professor E. Szöyni, the

group's academic supervisor in Hungary, attended the final two weeks of the summer institute for both discussion of research papers dealing with specific aspects of the Hungarian experience and critical review of the song book materials, their ultimate selection and didactic sequence benefitted from the expert guidance of one of the chief executors of Kodaly's pedagogical legacy.

As the year progressed, new materials, expecially singing games of urban origin, were added, while songs that proved redundant or otherwise unsuitable were weeded out. The teaching teams communicated regularly not only with the project director but also with each other concerning all materials, techniques, and administrative matters affecting their classroom performance. Twice in the course of the year all of the participating teachers met with the project director for intensive discussions of past achievements and problems as well as plans for the subsequent weeks and months. The first such meeting was held in Greensboro/ North Carolina, the second in New Haven/Connecticut. In both instances ample time was set aside for observation and criticism of actual classes.

Not unexpectedly, the class content came under varying degrees of external pressure. For one, some parents, and hence also a few of the principals, were disturbed by the relative absence of "familiar songs," especially during holiday seasons. Even though none of the Kodaly teachers refused to engage in conventional Christmas activities, there was a good deal of reluctance to yield to what amounted in one or two instances to the virtual suspension of systematic learning for pre-holiday periods lasting as long as four weeks. Highly conscious of their responsibilities toward the common goal of the project, the project teachers were understandably apprehensive about the possible consequences of any prolonged interruption of a program designed specifically to demonstrate the cumulative results of a continuous organically conceived learning process. Moreover, geared almost entirely to a musical idiom quite unlike that of the nineteenth century European tradition, they feared, perhaps in somewhat exaggerated fashion, that extended preoccupation with songs of the "Silent Night" variety might produce a dangerous "relapse" on the part of the children, inflicting irreparable damage to the carefully planned progress of their work. In most instances satisfactory compromises were reached, but a certain residue of resentment did continue to plague human relations at least occasionally. It is difficult to judge whether any such resentment was related to the fact that songs considered "traditional" or "patriotic" seemed to be sacrificed to educational values associated with a socialist culture. More likely, the real issue was simply that people prone to identifying certain social and/or religious occasions with given songs felt that

no program, however experimental and potentially salutary, should be permitted to upset established custom.

An entirely different type of pressure emanated from youngsters conditioned from an early age to the short-range enticements of commercial music, who expressed occasional concern about the "relevance" of the repertory. American children are decidedly more precocious, if not sophisticated, than their Hungarian counterparts and do get easily annoyed with "kid stuff." It attests to the great skill of the project teachers that they usually succeeded in dispelling this kind of reasoning or, perhaps more often, gut feeling. By and large, having tasted the first sweet flavor of success, few children were ready to jeopardize the promise of future successes.

More intrinsic to the experiment than the problems caused by the omnipresence of commercial music were those related to ethnic and/or racial factors. The extent to which black children responded to musical materials indigenous to their culture, is illustrated by the experience of Miss Constance Foss in New Haven, whose classes responded positively only after she discovered their predilections for the "black pentatone" so-la-do-re-mi over the "white" do-re-mi-so-la, characteristic of so many Anglo-Saxon melodies. The project also sustained the view that whites tend to accept substantial aspects of black music more easily than vice-versa. Unquestionably, the singular success of the black project teacher assigned to a preponderantly white school owed much to her "**swinging**" approach, something to which white children have of course been amply conditioned through prolonged exposure to black entertainers. But this young lady also felt least inhibited by the obvious limitations of any orthodox Kodaly approach. Responding to her pupils' as well as her own needs and potential she used the piano freely and introduced recordings whenever possible. On the whole, however, except for the recorder, non-vocal activities were kept at a minimum: the children were made to listen to themselves instead of extraneous sources of sound.

Flannel boards and flash cards served to facilitate visual associations with pitch. But there were few additional teaching aids, in keeping with the premise that easy access to musical equipment, electronic or otherwise, induces passive rather than active relationships to musical performance.

THE UPPER GRADES

The primary purpose of the trial teaching year is the development of effective instruments for the rapid improvement of musical literacy in elementary schools to the point where participating children will by the end of the year be able to read, write, and sing any melody, be aware of interrelationships between verbal and musical phrasing, as well as physical and musical notions, and understand the nature and meaning of various structural processes represented in music. Hopefully, the teachers will be able to capitalize on the musical propensities of children prior to their socially conditioned repression in favor of primarily visual and verbal forms of communication. As for the materials, the pluralistic wealth of the American musical scene past and present offers an enormous, as yet virtually untapped source capable of conveying to properly guided youngsters the sense of excitement that comes from complete immersion, emotional, intellectual and physical, in this country's many musics.

It may be said without much fear of contradiction that these goals, formulated when the project was first conceived, were attained, if not in all instances and in every respect, certainly in acceptable general terms. By the end of the year almost eight hundred children from three American cities, enrolled in seven elementary schools and representing a socio-economic and ethnic cross section of this country, had learned how to read and write relatively unsophisticated musical patterns, had considerably increased their powers of aural recognition, and proved capable of improvising vocally at varying levels of complexity. Inevitable differences in performance were related not only to prior preparation but also, indeed primarily so, to the cultural environment.

The original assumption that fourth graders would lend themselves best to an experimental crash program of this type was borne out in nearly all instances. The New Haven school administration, doubtful that it would be possible to draw sufficient numbers of suitable and interested students from the fourth grades, had stipulated mixed groups of fourth and fifth graders as well as fifth and sixth graders. Elsewhere provisions were made for separate fifth and sixth grade classes. Without exception the higher grades produced the greater number of problems, both of an intrinsically mucical and general disciplinary nature. The fourth graders appeared so well suited because they had already gained

sufficient semantic equipment to deal effectively with new concepts yet remained relatively unaware of the ruts created for them by their elders. Curiosity and enthusiasm had not yet succumbed to the delusion of power and prestige. Though differing widely with respect to background and ambition, the fourth graders demonstrated greater flexibility and readiness to absorb the unknown and enjoy the unexpected than children only one or two years older. It may be well, therefore, to examine in some detail the procedures and achievements of the fourth grade experiment, with special reference to New Haven and Greensboro, the only two cities with complete teams of Hungarian-trained teachers.

Miss Patricia Brewer in New Haven's Worthington Hooker School had some twenty odd fourth graders, mostly white and from culturally privileged milieus but with a sprinkling of black children from "disadvantaged" homes. Miss Jean Trinajstic had a similar if somewhat larger class at Irving Park School in Greensboro. With a single exception, all of her children were white and hailed from upper middle class families. Mrs. Yvonne Johnson, the only black member of the Kodaly teaching staff, worked with twenty-nine white and two black fourth graders from predominantly lower middle class homes at Greensboro's Lindley School. Miss Molly McNamara taught in Jonesboro School in a poor all-black Greensboro neighborhood. Miss Foss faced a similar situation at Horace Day School in New Haven. Only one child in a class, comprising at various times from seventeen to thirty-one, was white; two children were Spanish-speaking Puerto-Ricans.

Administrative cooperation in these five schools varied from strongly positive, enthusiastic and helpful to mere toleration of the program. Some music supervisors gave their verbal support and did facilitate access to needed materials but for the rest acted as essentially disinterested bystanders. As one would expect, the outlook of supervisory staff greatly influenced the project's general reception. The classes were visited on occasion by classroom teachers and fellow music teachers, as well as a number of parents. But this depended inevitably on the specific personality of the Kodaly teacher involved no less than on administrative attitudes. Mrs. Johnson's infectuous enthusiasm, for example, attracted a great deal of attention both within and outside Lindley School circles. Miss McNamara, on the other hand, was visited at Jonesboro School by a total of two parents, and then only during National Education Week; her music supervisor dropped in once. Similar conditions prevailed at Irving Park School. Those who did visit were clearly amazed by the children's capabilities and rapid progress, their factual knowledge, zest, and disciplined response. Hence, when word got around at Lindley School that

the program was to be discontinued at the end of the experimental year, parents made representations to the principal and the superintendent of schools. Special Kodaly demonstrations were organized at all participating schools, as a rule in connection with PTA programs.

Some differences in reaction and achievement resulted no doubt from difficulties with respect to the selective and volunteer aspects of the classes. Pretesting for better identification of musically responsive youngsters formed an integral part of the project, and only volunteers from among those selected were to constitute the experimental classes. Unfortunately, some school authorities ultimately felt that they could not go along with the underlying philosophy. In fact, the two New Haven schools alone met all of the original conditions. Lindley School in Greensboro, though permitting pretesting and the contingent selection of suitable subjects, neglected the volunteer aspect altogether. At Jonesboro School few children seemed to understand the exact meaning of the term "volunteer," at least as applied to a school situation. At Irving Park School, the volunteer aspect remained nominal, if only because students were not allowed to drop the program once they had decided to participate.

As it turned out, there was no absolute relationship between volunteering and persisting. At New Haven's Worthington Hooker School with its culturally privileged student population three children withdrew at the beginning of the year, and one was subsequently dismissed. At the nearly all-black Horace Day School, on the other hand, fourteen dropped out before October 30, due to lack of interest and/or serious discipline problems, while others eventually asked to join. This is not to say that Worthington Hooker did not have its share of difficulties. On the contrary, here a single dissident managed to sabotage the initial spirit of cooperation and enthusiasm of an entire class. It is also true, however, that problems are bound to arise in a class where abilities and interests range so widely that some children become restless simply because they do not feel sufficiently challenged. The difficulties at Horace Day School were related if somewhat different in nature: repeatedly, for short spells of time, the brightest students displayed great interest and involvement, only to turn around and disrupt classroom activities to the point where a fearless teacher had to muster all her pedagogical resources to avert general chaos.

In all probability, the exceptionally positive attitude of the regular fourth grade classroom teacher had a good deal to do with the cooperative spirit of the children at Jonesboro School, who, unlike their New Haven counterparts,

took the special music classes very seriously and did considerable extra work for an all-city school concert. At Irving Park School, class behavior improved noticeably during the year. Once they developed "a healthy snobbery" with respect to the program, these children, many of whom had prior and/or simultaneous non-school musical experiences, asked for special performances and were generally quite explicit about their musical work. Conversely, at Jonesboro School, with its conservative climate and virtual lack of prior musical activities, the children tended to accept uncritically whatever was offered to them. Again the unusually enthusiastic class at Lindley School succeeded in influencing Mrs. Johnson's planning to the extent to which a Kodaly-inspired program permitted her to take their likes and dislikes into consideration.

Horace Day School in New Haven clearly reflected the peculiar climate of the northern ghetto so unlike that of a typical southern black community like Greensboro's. Very vocal at certain times, classes appeared quite indifferent at others. Their attention span was short, and their moods fluctuated heavily. It took extraordinary patience and dedication to convey to this unpredictable group of children the substance of a program whose expectations far exceeded anything to which they had previously been exposed. Fortunately, Miss Foss enjoyed the full cooperation of her principal and fellow teachers, so that she managed to accommodate the children's preferences with respect to scheduling as well as song materials. And as a result, the disciplinary situation improved considerably under the impact of the Kodaly program, even though some of the pupils continued to take it for granted that music classes are essentially occasions for fun and misbehavior.

The much more permissive atmosphere at Worthington Hooker School also imposed certain compromises between pupil demand and project interests. Part of the class wanted new materials presented at a faster pace, others insisted on repeated reviews of a limited repertory; some preferred just singing, others more music reading and writing. It may be worth noting that, in the judgment of the teacher, the deteriorating disciplinary situation was not unrelated to the bussing of disadvantaged black children into a culturally privileged white school "with ensuing double standards for behavior and academic performance, lack of parental understanding and support, and low teacher morale."

In the face of problems such as these, quite beyond the daily experiences of Hungarian teachers, our carefully worked-out testing and selection procedures retained only relative value. The song book, on the other hand, proved its usefulness in virtually all instances. Needless to say, individual teachers responding to specific conditions used

the songs in various sequences, sometimes even for different pedagogical purposes, and newly collected songs were added throughout the year. Thus, Miss Foss at Horace Day School fully exploited the instructional potential of black ghetto songs and singing games, including some taken directly from Boston inner-city streets, while Mrs. Johnson, in Greensboro, felt she could keep her pupils' continued interest only if she inserted occasional songs with piano or other instrumental accompaniment. Miss McNamara also looked for more sophisticated songs to satisfy the upper grade levels, and Miss Brewer acutely felt the need for songs closer to the children's outside musical experiences. But, the basic song book was rated "very useful" by all participating teachers.

Pressures to include current commercial music never let up completely, although some early "pop" promoters gradually realized the very temporary nature of the satisfactions they derived from such music. Rock was significantly less in demand in the all-black schools than an ethno-centric song like "Thumalina." Generally speaking, black classes preferred sing song type melodies, active rhythms, and "down to earth" texts. Their top ten favorites from the song book were, with very few exceptions, definitely "active" songs, most with specifically black musical and textual connotations.

The children at the near all-white Worthington Hooker School liked songs with particularly compelling melodies, surprise lyrics, romantic imagery, and/or patriotic implications. But, they also seemed "turned on" by Israeli songs, usually sung in the original Hebrew, perhaps because of their incisive melodic-rhythmic features. It should be noted, however, that several of the Israeli songs used were canonic in structure, and canons made a hit with New Haven pupils generally. In conformance with one of Zoltan Kodaly's basic premises, children everywhere were fascinated by ostinatos. Under these circumstances, it is hardly surprising that the relative neglect of familiar "best loved" songs, such as make up the main staple of most American school music programs, left most of the project classes totally unconcerned. Only at Worthington Hooker School did children wish they could have spent more time on Christmas Carols. One particularly happy measure of student involvement was the considerable amount of volunteer activity, whether in the form of instrumental accompaniments by members of the school band, percussion patterns worked out by children who had never held a musical instrument in their hands, pertinent records brought to class, or, as at Irving Park School, serving as "teacher of the day."

If recorders were not used as consistently and universally as planned, this was in part because the instruments were not always furnished in accordance with prior undertakings. Even so, at Lindley School the study of recorders began in January 1970 and was carried through systematically. At Irving Park School, recorders were introduced just before Christmas with weekly practice vaccillating between one half class period and two half periods until the beginning of May. The recorders proved valuable as pedagogical aids in a number of ways. As Miss Trinajstic has put it, "they gave the children a tactile demonstration of intervallic relationships; they were a means of practicing and, indeed, showing the need for absolute note names; and they were fun. Children prized so highly the privilege of playing the recorder that on those days on which we were to work with the recorders, discipline problems were greatly reduced. At first, familiar songs were practiced on the recorder using only relative note names (solfège) but later absolute names were introduced. and the children learned the fingerings for the following notes: c', d', e', f', f♯, g', a', b', b♭', c'', d''."

Although the order of musical concepts studied varied somewhat from school to cchool, the overall picture remained remarkably uniform, and the fifth and sixth grades differed very little in this respect. Hence, the list furnished by Miss Trinajstic for her upper grades is reasonably representative of the project as a whole (see Table II on the following page).

TABLE II

Sept.

so-mi

2 ($\frac{2}{4}$ measure), barline, double bar

Repeat sign :||

Oct.

la

Forms: ABA, ABBA, ABAB, etc.

do

re

Nov.

la (low)

4 ($\frac{4}{4}$ measure)

Dec.

so (low)

Absolute names

do (high)

Variation forms: ABB_vA, $ABBA_v$, etc.

Jan.

3 ($\frac{3}{4}$ measure)

Up beat

Feb.

fa

Mar.

$\frac{6}{8}$ and its rhythmic combinations

ti (low)

Half and whole steps

C-do, G-do, F-do key signatures (b, #)

Major scale (do scale)

Minor scale (la scale)

Apr.

si

Harmonic minor scale (la scale with si)

ta

Mixolydian scale (sol scale)

fi

Dorian scale (re scale)

Melodic minor scale (la scale with fi and si ascending)

May

Major chord

Minor chord

Tonic, dominant functions

Sub-dominant function

Review

The songs listed below served to introcude these concepts. Note that the letter P designates songs employed primarily for the practice of fundamental concepts, while I stands for "interest" song. I songs were included, in the teacher's words, "to give the children pleasurable experiences with materials on their own emotional or aural levels of sophistication, but which were as yet beyond their grasp theoretically." An asterisk indicates that the song was added after completion of the basic song book.

Title	Use	Original Number in Songbook
Oh, John, the Rabbit	(P)	23
Canoe Song	(s, - ♪ ♩ ♪)	15
Whistling Gypsy	(P)	
Rain, Rain	(s-m, ♩ 𝅗𝅥)	2
Mary Mack	(I)	17
Groundhog	(P)	27
Bounce High	(l)	5
Daddy Shot a Bear	( )	115
Deta Deta	(P)	12
Red Rover	(P)	6
We Shall Overcome	(P)	35
Ring Around the Rosy	(d)	8
Hot-Crossed Buns	(d)	11
Cocky Robin	(r)	10
I'm a Snail	(P)	*
Windy	(I)	
Phoebe in her Petticoat	(l,)	17
See the Rabbit Running	(P)	*
The Fox	(I)	45
Jericho	(P)	58
Charlie Over the Ocean	(I)	
Sweet Chariot	(P)	
Christmas Day	(P)	13a
Fum, Fum, Fum	(P)	61
Coventry Carol	(P)	58a
Greensleeves	(P)	58c
I Wonder as I Wander	(Dorian)	54
Boar's Head Carol	(I)	47b
Mary Had a Baby	(P)	
Wassail Song	(I)	39a
Shalom Haverim	(P)	34
Dundai	(P)	33
Sulla Lulla	(P)	64
Sea Lion	(si)	53
Scotland's Burning	(P)	20a
Don't Stop	(d')	22a
Scarborough Fair	(P)	77
Land of the Silver Birch	(P)	26
The Birch Tree	(t,)	

Au Clair de la lune	(P)	
Simple Gifts	(I)	57
Should I Marry?	(P)	55
Lone Star Trail	(P)	49
Hill an' Gully Rider	(P)	
Donna Donna	(I)	36
Pizza	(I)	
Why Shouldn't My Goose?	(f)	50a
Frency Cathedrals	(P)	
Are You Sleeping?	(P)	38
This Old Man	(P)	119
Twinkle, Twinkle	(P)	120
Leaving on a Jet Plane	(P)	
London Bridge	(ו.ר)	30
Michael, Row the Boat	(רו.)	46
Who Built the Ark?	(P)	*
My Dame Hath a Crane	(upbeat)	32
Wayfaring Stranger	(P)	76
Riddle Song	(P)	
Hava Nagila	(I)	73
Tick Tock	(ⱭⱭ)	47
Old Brass Wagon	(P)	24
Hey Ho! Anybody Home?	(P)	31
Draw a Bucket of Water	(Ⱥ⌉)	20
Kookaburra	(⌈Ⱥ)	18
Seven Locks	(P)	
This Train	(P)	91
Sumer is icumen in	(Major, $\frac{6}{8}$)	43
When Johnny Comes Marching	(P)	
Row Your Boat	(P)	48
Bridge over Troubled Water	(I)	*
Who'll Buy My Roses?	(I)	94
Clap, Clap, Clap Your Hand	(ta)	67
Altal mennek (Eng.)	(Mixolydian)	*
Find Work, Lariete (Fr.)	(P)	*
Eh-xje ja kai	(I)	
Kum Ba Ya	(I,IV,V functions)	*
Go Down, Moses	(P)	
A Good Hussar	(I)	*
Suliram	(P)	
Aquarius	(I)	*
Fellin' Good	(P)	*
The Beautiful Land	(I)	*

For the most part, these American songs were supplemented by the following selections from Zoltán Kodaly's didactic compositions:

Bicinia Hungarica I
Nos. 2, 3, 4, 5, 13, 38, 42.

333 Reading Exercises
Nos. 34, 35, 76, 85, 184, 215, 216, 217, 218, 219, 220, 221, 222, 223, 239, 242, 244, 286, 323.

Disc and tape recordings were universally employed for a variety of purposes, including the presentation of new concepts, especially of a stylistic and/or structural nature, analysis, or, for that matter, sheet enjoyment.

Among the many recordings used, these proved particularly well suited:

Copeland, Appalachian Spring. (Simple Gifts)
Debussy, Children's Corner. (Pentatonicism)
Dvorak, "New World" Symphony. (Largo)
Fifth Dimension, Aquarius.
Grieg, Peer Gynt. (Morning)
Simon and Garfunkel, Scarborough Fair.
Tschaikowsky, Symphony No. 4, F Major. (Birch Tree)
Vivaldi, Four Seasons. (Form, instrumental contrasts)

The project's end-of-year accomplishments at the various participating schools are summarized in Table III on the following page.

TABLE III

a. musical memory:
W.H. - quickly and well
H.D. - improved, especially with regard to the length of musical fragments
L. - excellent
J. - quite good from the very beginning
I.P. - highly advanced

b. music writing:
W.H. - very well understood and enjoyed
H.D. - sloppy--beneath intellectual capacity
L. - excellent
J. - not as proficient as 5th and 6th graders
I.P. - no difficulty with familiar elements

c. music reading:
W.H. - very fluent in pentatonic patterns
H.D. - excellent rhythmically
L. - excellent
J. - very good, especially fluent in pentatonic melodies
I.P. - no difficulty with familiar elements

d. dictation:
W.H. - successful when concentrating, but more practice needed
H.D. - quite successful but attempted only with rhythm
L. - excellent
J. - sucdessful following solimization of song with the teacher
I.P. - satisfactory with previously learned songs

e. aural recognition:
W.H. - good rhythmically, poor melodically
H.D. - excellent rhythmically; melodic elements difficult but improved by end of year
L. - excellent
J. - good rhythmically
I.P. - excellent with familiar materials

f. rhythmic response:
W.H. - generally poor
H.D. - excellent
L. - excellent
J. - better than melodic
I.P. - girls better than boys

g. physical coordination:
W.H. - girls better than boys, but generally indifferent
H.D. - good
L. - excellent
J. - very good; at first not as quick as 5th and 6th graders; eventually at same level
I.P. - girls better than boys

NOTE: W.H. = Worthington Hooker
H.D. = Horace Day
L. = Lindley
J. = Jonesboro
I.P. = Irving Park

Finally, a random listing of musical terms and activities covered at Lindley School may serve to illustrate the wide range of subject matter to which the youngsters responded with gusto and intelligence throughout the year:

Ledger lines
Recognizing songs from tapped or notated rhythm
Ostinato
  1, 2, 3 body parts
Canon
Beat
Rhythm
Time signature
Bar lines
Measure
Accent
Dynamics

Instruments of the Orchestra
Transposing
Inner hearing
Note values
Rhythmic and melodic dictation
Difference in sound of and
G F and C, do
Conductor's beat; expressive conducting
Theme
Motif
Tone quality
Melodic and rhythmic question and answer
Function of conductor
Pentatonic scale
Major and minor chords and scales
Echo singing and clapping
Solo, duet, trio, quartet, etc.
Quodlibet
Rondo form
Binary, ternary forms
Movement to percussion instruments
Identifying songs by beginning motifs
Speech ensembles
Legato, staccato
Types of folksongs: Ballad, spiritual, calypso, work, games, hunting, blues
Style

Thus, even with due allowances for inevitable fluctuations between specific schools and classes as well as individual children and teachers, it may be stated unequivocally that both the amounts of materials and concepts presented and the fluency attained in the course of this one-year experiment exceeded anything previously attempted on any substantial scale anywhere in America. Granted that the five class periods per week represented a sheer quantity of time unavailable to most music teachers in this country, it is doubtful that a less systematic and pre-planned approach would have yielded comparable results. Moreover, the very intensity of the learning process, the concentrated exposure of the children's affective mechanisms to highly selective experiences, produced sufficient evidence of beneficial effects of a general psychological and academic nature to warrant appropriate controlled experiments in the future. In the present context, one particular instance may suffice to suggest the general trend. When the project got under way, one of the fifth grade girls at Irving Park School in Greensboro was found to be operating at the third grade level. She spent two hours a day with a specialist on learning difficulties and several hours per week with a psychiatrist. The Kodaly teacher, aware of the problem, managed to get her thoroughly involved, especially in individual activities. Before long, this greatly inhibited child gained such an unprecedented degree of self-confidence that she was able about mid-year to abandon all separate instruction and became a regular member of her class. According to both the special education teacher and the regular classroom teacher she made this totally unexpected rapid adjustment largely as a result of the specific type of musical instruction she had received. Indeed, in all participating schools, teachers agreed that Kodaly-inspired instruction benefitted pupil initiatives in all subjects, and that the project participants tended to retain factual material and memorize poetry considerably better than their regular classmates.

THE FIRST GRADE EXPERIMENT

If it were at all possible to speak of a control group in the context of this project, the supplementary first grade experiment might qualify, at least in some respects, since each of the participating teachers taught the first grade class daily for no less than a half hour, as a rule in the presence of the regular classroom teacher. Perhaps because it posed so much fewer scheduling problems this particular experiment enjoyed the broadest administrative support; parents, too, seemed particularly interested in what their first grade children were doing and expressed much appreciation for the amazing progress of their six year olds in terms of genuine knowledge as well as disciplined response. While often understandably envious of the amount of time available to the Kodaly program, other music teachers were eager to observe the

methods employed and discuss the results. Most gratifying was the enthusiastic approval of first grade teachers who saw in the Kodaly program an aid to, rather than any competition with, their own efforts. Even those who were merely courteous at first, quickly admitted the children's manifest abilities and happiness with the program.

Even though the main thrust of the Kodaly experiment had been aimed at the upper grades, it was actually the first grade accomplishments which attracted the greatest attention both within and outside the schools. Except at Jonesboro School, all teachers received and satisfied requests for public demonstrations of one sort or another. At Horace Day School, performances included a Christmas program, a PTA demonstration, even a special presentation of "black songs" to private school children on Martin Luther King's birthday. Newspaper stories on the first grade experiment appeared in all of the cities.

The music classes were valued so highly by the children that permission to participate was given by some classroom teachers as an occasional reward for good work and/or behavior. On the whole the children not only made good progress but quickly developed a sense of achievement and pride in the skills they were acquiring. Although Jonesboro children were handicapped by an exceptionally short attention span, Miss McNamara estimates that by the end of the year at least half of the class continued to display interest. Moreover, the first graders were decidedly more explicit about the nature and content of the classes than their counterparts in the upper grades. The suspicion that this may have been due in part to competition with older brothers and sisters, who were exposed to more sophisticated Kodaly-inspired materials, is borne out by the fact that there were many actual requests for more complex songs and activities. Characteristically, the study of challenging materials led to a significant reduction of discipline problems. Once a teacher succeeded in striking the proper balance between mental ability and interest, the learning process accelerated noticeably.

As with the upper grades, the basic song book proved useful, except for inadequacies with respect to music representative of blacks and Puerto Ricans (added as the year went by). Although, admittedly, there was also a need for larger amounts of simple materials, since the song book had originally been aimed at fourth graders, the first graders did very well indeed with the original collection, as the chronologically arranged list of the songs mastered by Irving Park first graders demonstrates (see next page).

Title	Use	No. in Songbook
Rain, Rain	(s-m.ꟾ ꟾ)	2
Lemonade	(P)	1
Oh, John, the Rabbit	(I)	23
Mary Mack	(I)	17
Bounce High	(1)	5
I Won't Be My Father's Jack	(ꟾ: ꟾ)	9
Red Rover	(P)	6
Ringle, Ringle	(P)	13
Deta, Deta	(ꓩ)	12
The King May Pass	(I)	125
Daddy Shot a Bear	(P)	115
Charlie Over the Ocean	(I)	
This Old Man	(I)	19
Hop Up, Hop Down	(P)	18
Twinkle, Twinkle	(I)	120
Betty Bad	(P)	*
Ring Around the Rosy	(d)	8
When I'm Marching	(P)	*
Wallflowers	(P)	
Come Home, My Geese	(P)	
Here Comes the Bluebird	(I)	17
Intry Mintry	(P)	
Husy. Little Baby	(P)	116
Groundhog	(I)	27
Draw a Bucket of Water	(I)	20
Bluebird, Bluebird	(I)	
Cocky Robin	(r)	10
Hot-Crossed Buns	( )	11
Bell Horses	(P)	
Bye, Bye, Baby	(P)	14
Christmas Day	(P)	13a
Green, Green	(I)	114
Penny Down the Crack	(P)	
Snake Baked a Hoecake	(I)	71a
Phoebe in her Petticoat	(l,)	17
See the Rabbit Running	(P)	*
Canoe Song	(s, -ꟾ ꟾ)	15
Jeremiah	(I)	
On The Mountain	(I)	
Mammy Loves	(I)	
Hey Ho! Anybody Home?	(I)	30
Are You Sleeping?	(I)	38
Tick Tock	(I)	47
Why Shouldn't My Goose	(I)	50a
Sea Lion	(P)	58
Go to Sleep	(I)	131
This Train	(I)	91
There Was a Man	(I)	*

These songs served primarily to drill the following musical concepts:

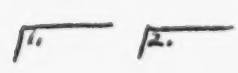
Sept.
s - m

2 ($\frac{2}{4}$ measure), barline, double bar

Oct.
Repeat sign ://
1

Nov. d
r

Dec. Form ABA, ABBA

Jan. 
1,

Mar. s,

Apr.

May Review

Not unexpectedly, first grade preferences went out to game and animal songs. But specific preferences varied, as will be seen from this comparative listing of the "top seven" at Worthington Hooker, Jonesboro, and Lindley schools:

Worthington Hooker -
Ring Around the Rosey
See-Saw. Up & Down
See-Saw, Margery Daw
I Have Lost the Closet Key
Who Killed Cock Robin
A Tisket, A Tasket
Come Back Home

Jonesboro -
Daddy Shot a Bear
Snake Baked a Hoecake
John. The Rabbit
Charlie Over the Ocean
The King May Pass
Snake Baked a Hoecake
Phoebe in Her Petticoat

Lindley -
Deta
Here Comes a Bluebird
My Head. My Shoulders
The King May Pass
Charlie Over the Ocean
John. The Rabbit
Betty Bad

Recorders were employed extensively at Worthington Hooker School, but only beginning April 1 and often in combination with various Orff instruments, experimentation with the black piano keys, etc. Tapes contributed a great deal to the liveliness of the classes at Horace Day School, especially as a means of vocal self-evaluation by the pupils. Commercial recordings were used regularly only at Lindley School. By the end of the year the pupils' progress could be summarized as follows:

a. musical memory: unexpectedly good

b. music writing: progressing well, even though at Jonesboro there were some problems with writing in individual music notebooks.

c. music reading: good at Horace Day and Lindley Schools; poor at Worthington Hooker; considerable difficulties at Jonesboro.

d. dictation: excellent at Lindley, good at Horace Day, very limited at Jonesboro and not attempted at Worthington Hooker.

e. aural recognition: very good at Jonesboro and Lindley; at Horace Day and Worthington Hooker there were clear cut divisions between children who did extremely well and those who needed repeated opportunities to make the necessary mental connections.

f. rhythmic response: excellent at Irving Park and Lindley: very good at Horace Day, improving rapidly at Worthington Hooker, in fact getting rather sophisticated. At Jonesboro, rhythmic response was truly exceptional.

g. physical coordination: excellent at Lindley, very good at Horace Day and Jonesboro, much improved at Worthington Hooker.

CONCLUSIONS

The Kodaly-inspired musical literacy program has proved to the satisfaction of virtually all individuals concerned that intensive music teaching of the kind widely practiced in Hungary is not only possible in the American context but highly desirable as a unique educational tool. This is not to say that such teaching should or could ever be a mere replica of what has been done overseas under entirely different conditions. What it does mean is that American youngsters are at least as responsive to musical stimuli as their Hungarian counterparts, and that properly educated music teachers can provide such stimuli with the help of some of the techniques that have been applied so successfully in Hungary. Mrs. Yvonne Johnson evaluates her Hungarian experience in relation to the project as follows:

> . . . The one year of exposure to such extraordinary teachers and their fine ideas gave me more insight into what "real" teaching is than my five years of undergraduate and graduate study here. More than anything else, they showed me that effective music teachers must be good musicians steeped in sound pedagogy; that the most time consuming and demanding part of teaching is planning; that children will do the most difficult work with ease, if it is approached logically and done in a playful manner; that music should be approached as an academic subject, and that we need not settle for trying to achieve pseudo-goals rather than really meaningful ones; that continuity, correct pacing, variety, and <u>good</u> music all produce an exciting atmosphere for learning and are the key elements of good teaching.

Whereupon she analyzes some of the problems she encountered in her Greensboro classroom:

> Teaching American children the Kodaly way presented two problems we had not been sufficiently prepared for: (1) dealing with poorly disciplined students; (2) approaching upper grade students on two different musical levels. The entire time we were in Hungary we never saw a child out of order in the classroom. Correct discipline is taken for granted by the teacher, and the pupils live up to this expectation. Proper respect is always shown for adults or people in authority. In several American classrooms in which I have observed, exactly the opposite situation exists--constant "warfare" between teacher and pupils with neither side respecting the other. I had to learn how to deal with the discipline problem quickly or I wouldn't have been able to teach anything. I feel I mastered the situation adequately.
>
> The more difficult aspect was the necessity of approaching the fourth, fifth, and sixth grades on two different musical levels. My encounter with these students was their first opportunity at a systematic way of studying music. Their previous musical experience was limited to what little the classroom teacher did with them, and this was usually a "camp song approach." Their musical level required teaching of the same elements we taught the first graders, but their emotional maturity demanded the inclusion of beginning materials more interesting and sophisticated than first grade materials. Since the children could not be expected to grasp all the complicated elements these songs contained, we had to modify the Kodaly approach which advocates a thorough understanding of all songs sung.
>
> I enjoyed meeting the daily challenge of preparing exciting, unpredictable (by the students) lesson plans that provided a unique opportunity to become musically literate by demanding and yet playful means. I was quite satisfied with their accomplishments. As I look back I see things I could have done differently--more effictively, but considering I was a first year teacher, I think things went pretty smoothly.

Generally speaking, the Hungarian training proved invaluable but clearly not ideal. It was obvious, for example, that in the case of black children the order, sometimes even the nature, of concepts taught would have to be changed. The previously mentioned illustration offered by Mrs. More (Constance Foss), the teacher at Horace Day School in New Haven, is particularly striking:

> Early in the year it became apparent that my Negro fourth, fifth, and sixth grade students simply tolerated songs that were popular with white students, and they were wildly enthusiastic about songs that seemed ethnically related to blues, jazz, and soul. As a teacher and as a researcher I could not ignore their built-in ehthusiasm. I therefore began adding to our collection of "Black" music, a task which I basically tackled alone. In addition to noting the complicated rhythms and down-to-earth texts, an important melodic trend appeared. Most of the songs I identified with a "Black" feeling revolved around sing-song motives utilizing the tones so, la, do, re, and mi, as opposed to the "White" pentatonic songs which utilized Do, re, mi, so, and la (a higher configuration). This discovery led me to begin my concept-teaching with do-la, rather than with so-mi, as had been suggested during our summer research. Needless to say, my inability to research the vast field of "Black" music in depth probably forced me to ignore many other musical characteristics which would have made the music and its understanding more meaningful to the students.

Mrs. More proceeds to plead eloquently for the "need of original American research by qualified musicologists who would become involved in developing a more meaningful collection of songs for the children in our schools, taking into account the important contributions made by the various ethnic groups of which our country is composed." Indeed, if there was one major lesson to be learned from the Kodaly experiment it is the urgent need for "applied" musicology as a foundation for meaningful music instruction in our schools. This holds true particularly for the field of ethnomusicology so-called, which has set itself the task of describing and analyzing the world's musics in their total cultural contexts. In order to make the musical experience relevant for young blacks, Mexican Americans, Puerto Ricans, American Indians, etc., we must apply insights gained from the study of music that forms part and parcel of their specific cultural environments.

There was general agreement among the participating teachers that a separate music room represents an absolute requirement for daily intensive musical instruction as provided by our program, and there was near-unanimity that this holds true for all grades. Unquestionably, the very special success enjoyed by Mrs. Johnson at Lindley School in Greensboro was due up to a point to the fact that, rather than coming to class as the temporary occupant of some other teacher's primary locale, she received her children in a specially prepared room identified with her and the subject she taught. Separate facilities certainly entail higher status. But psychological and related factors aside, they greatly reduce the amount of mere busy work on the part of the teacher, whether with respect to administrative details or the purely physical arrangements needed for maximal efficiency and effectiveness in the teaching of music.

Most of the teachers felt that afternoon hours represented a substantial handicap in connection with class work as intensive and concentrated as that demanded of the children in the project. Inevitably, classroom teachers jealously guarded the morning hours for their own purposes.

It may be worth reiterating in this context that certain inter-personal problems arose precisely because the project treated a subject area traditionally regarded as "peripheral" as if it deserved more time and energy than the so-called "solids." In other words, the project was not immune to the proverbial failures of success, precisely because it generated unprecedented amounts of information and a great variety of skills within a rather short period of time. But by the same token, it found such gratifying and lasting resonance in New Haven where the Director of Curriculum, subsequently appointed Assistant Superintendent of Schools, recognized almost immediately the possible ramifications of Kodaly-inspired teaching for the total educational effort of a district already geared to New Math and New Science. As John McGavack put it most recently:

> Our success with the Kodaly program last year has reaffirmed our position about the need for a prominent role for music within the daily curriculum. In addition it has certainly increased our interest in furthering the development and implementation of the Kodaly method of music instruction within our schools. This year we are making the Kodaly program an integral part of a more comprehensive program in reading, language - arts and mathematics which is currently functioning in our inner city schools. We share the opinion of educators and musicians in Hungary about the effect Kodaly methods and materials can have on musicianship, student self-esteem and improvement in

academic skills. For this reason we are incorporating "Kodaly teachers" as part of a major project (titled FOCUS Program) in our inner city schools.

In short, the project demonstrated not unexpectedly that the Kodaly concept of teaching will in the end appeal only to those who think of education in total terms and who, as a result, are anxious to develop organic curricula in which music will occupy a position equal to that of the sciences and the so-called language arts. Direct transfers of skills assume much less significance in this context than the specific contribution of music to the comprehensive activation of every child's mental and sensory potential. Even so, the fact that a verbally handicapped child proves capable of musical success may have positive psychological transfer effects that should not be underestimated. A case in point is the story of the sixth grade girl at Jonesboro School who was reading at the preprimer level. At first, her selection for the Kodaly project created some consternation among the teachers. But she did exceedingly well in music during the first semester and, even though her progress did slow down when more difficult concepts were taken up in the spring, she loved music class and soon read music considerably better than words. Most importantly, the other children who had previously shrugged her off as one mentally retarded began to respect her demonstrated ability at least in this one subject. What this triumph must have meant to a child of such apparent academic limitations is easily imagined.

In lieu of a final conclusion I would like to offer a set of seven "General Impressions" with which Miss Colleen Kirk, Professor of Music Education at the University of Illinois, prefaced her evaluation of the project, as she observed it between February 26 and May 6 in all three of the participating school districts.

1) Children in the classes are obviously excited about their participation in music. They are progressing markedly in their understanding and use of hand signals. They are "at home" with Solfeggio. They can "hear" pitch relationships indicated by hand signals; they can translate notation into Solfeggio and vice versa. In short, they are building a firm foundation for further development of skill in music reading.

2) The teachers are well prepared in Kodaly techniques. They understand the goals and purposes of this approach to Music Education and they project a feeling of security in their teaching.

3) The teachers have made remarkable progress in relating to the students in their classrooms. They are developing poise in the teaching role. Much of this should probably be attributed to their thorough grounding in an approach (Kodaly) to music learning.

4) Teachers and school administrators observing the work of the Kodaly project teachers have evidenced an increasing awareness and growing approval of the results which are being obtained. At first, some of the teachers were skeptical -- almost resentful of the program, especially the time devoted to music. However, as they observed the results (both in student learning and student enthusiasm) they have become increasingly interested and supportive. Many classroom teachers, and building principals voluntarily expressed their approval of the Kodaly project teachers' work.

5) Any problems which I noted must be attributed to the normal or expected human adjustments which must be made by young teachers.

6) My feeling about the teaching and results obtained is highly positive. The teachers know what they want to accomplish and they are equipped with the tools necessary for effective teaching.

7) The excitement and motivation generated by a feeling of accomplishment make this approach to musical development most useful in this day of concern for "relevance." It may be argued that the teaching of Solfeggio, hand signals, rhythmic responsiveness, recorder playing, etc. are not new. This is true. The unique aspect of the Kodaly approach is to be found in the relevance of materials used and in the focus of the activities and materials toward the consistent development of a) understanding of music and b) ability to read music symbols fluently. The Kodaly approach, under optimum conditions (effective teachers who have a thorough understanding of the approach, materials and teaching techniques; daily class meetings; administrative support which insures against a music teacher's having too many classes to teach each day), can result in an ever-increasing awareness and excitement about music. Children who are musically literate will find lifelong rewards through participation and involvement on varying levels of sophistication.

RECOMMENDATIONS

In the final analysis, last year's experience suggests without equivocation, future Kodaly-inspired teaching should begin as early as possible, at the latest in first grade. The first graders actually managed to assimilate just about fifty percent of the basic musical concepts introduced in the upper grades. Those starting at an early age would indeed enjoy cumulative benefits virtually unavailable to older children whose intellectual capacities have suffered from years of neglect. As Miss McNamara has put it,

> . . . the upper grade children are not able to concentrate as much or think as logically as this type of music program demands. The wild guessing that my sixth grade tried to substitute for thinking was appalling. I began to feel that the work in music class was the first step-by-step procedure any of the children had been forced to follow. I think this training is vital from a non-musical standpoint as well; any subject taught in such a developmental way would be valuable to the child.

Needless to say, any concerted effort to activate the full educational potential of Kodaly-inspired instruction would require careful further research geared above all to long range planning and the preparation of large amounts of additional materials. It is, therefore, particularly gratifying to report that New Haven is well embarked on this inevitably lengthy process.

As far as teacher education is concerned, all participants agreed that the type of training obtainable in most American departments of music education at this time is by and large of little value to those preparing themselves for Kodaly-inspired musical literacy programs. Miss McNamara spoke for many when she stated that her training as a secondary school music teacher with a choral emphasis did not give her any special advantage.

At least until an indigenous American approach based on the Hungarian experience has evolved, prospective Kodaly teachers will have to receive additional training in Hungary, if only because there seems to be no other way to fully absorb pedagogical principles and materials that are so intimately related to a specific cultural situation. American music teachers girding themselves for Kodaly-inspired classroom work will certainly have to employ every available means to improve the quality of their own musicianship. As far as that goes, the gradual introduction of Kodaly-type solfege training in our college and university departments of music would represent a step in the right direction.

The seemingly high attrition rate that characterized the Kodaly program from its inception, with respect to both individual teachers and participating school districts, should not be construed in exclusively negative terms. At least for the time being, whole-hearted involvement in a program of this sort will undoubtedly remain limited. This assertion is not meant to cast aspersions on anyone or on any institution involved in the 1969-70 project. Rather, the individuals and institutions concerned conscientiously assessed the value of the program in relation to their specific needs and ideals, and many concluded that they could not afford for one reason or another to continue along the same lines. Nor, for that matter, would the immediate interests of Kodaly-inspired instruction be served if isolated teachers were forced to operate individually in widely separated geographical areas. Instead, the present limited human resources should be concentrated in a single location totally committed to the proposition that a true Kodaly School District, U.S.A. may produce results so persuasive that those as yet unconvinced will eventually follow suit. Such a commitment has come forth from the New Haven public schools where qualified Hungarian-trained teachers are now assured of an environment that does not merely tolerate their interests but encourages them in every possible way. The project's ultimate recommendation, therefore, is contained in these words of John McGavack, Assistant Superintendent of Schools:

> It is my personal feeling that the New Haven Public Schools could serve as a model for other cities by demonstrating the positive effects of Kodaly music instruction on inner city children. It is our strong desire to add additional Kodaly trained teachers to our staff in future years. We have high expectations of setting up a center, in cooperation with Yale University School of Music, for the expansion of the Kodaly method in New Haven. This possibility also has implications for other segments of our country.
>
> I know I am embarked on a plan which involves some measure of risk, for it requires continued interest on the part of the Office of Education and the National Foundation on the Arts and the Humanities in the Kodaly Fellowship Program. I am willing to take this risk because I view the possible dividends with tremendous excitement. . . .

APPENDIX

SONG SAMPLER

From the Project Song Book slated for publication at a later date

THE FOLLOWING SAMPLES HAVE BEEN REMOVED FOR ERIC REPRODUCTION OWING TO COPYRIGHT RESTRICTIONS:

"Rain" (Street Rhyme). The Golden Songbook.
"Ain' Gonna Ring No Mo'." Archive of American Folk Song.
"Daddy Shot a Bear." Animal Folk Songs for Children, by Ruth Crawford Seeger, p. 78.
"Canoe Song" (American Indian - Round). Boardman and Landis, III, p. 33.
"This Old Man" (English). Bergethon-Boardman, p. 40.
"Mary Mack" (Alabama) Negro Folk Music of Alabama, Folkways FE4474.
"Draw a Bucket of Water" (Appalachian). Richard Chase, p. 39.
"Scotland's Burning" (round). Daniel, O., #47.
"Oh, John the Rabbit" (Mississippi). Seeger, pp. 100-101.
"The King may Pass" (Peruvian). Millen, p. 149.
"Land of the Silver Birch" (Canadian Folk Song). Boardman and Landis - III, p. 35.
"Cotton-Eyed Joe" (USA; Folk). Tom Glazer, A New Treasury of Folk Songs, Bantam Books, N.Y., 1964, p. 22.
"Take Yo Feet Out de Sand" (Alabama Folksong). Alabama Folksongs, Arnold, p. 145.
"Johnny Let Your Hair Grow" (Pennsylvania). Seeger, p. 142.
"Where is the Pebble" (Nigerian Singing Game). Making Music Your Own, p. 69.
"The Old Grey Mare" (English). C. Sharp, p. 326.
"Windy" (1967 hit by the Association).
"The Fox" (English). Shekerjian, pp. 44-45.
"Bile Them Cabbage Down" (Negro Reel Tune). Alan Lomax, The Folk Songs of N. America, p. 506.
"The Old Chisholm Trail" (Cowboy Folk Song). S. J. Sackett: Cowboys, p. 14.
"Should I Marry" (Hungarian). Shekerjian, pp. 58-9.
"Simple Gifts" (American Shaker). Andrews, p. 136.

SOURCES

Andrews, Edward D. The Gift to be Simple: Songs, Dances, and Rituals of the American Shakers. J. J. Augustin, 1940.

Arnold, Byron. Folksongs of Alabama. University of Alabama Press, 1950.

Boardman, Eunice, and Landis, Beth. Exploring Music, Vols. I-VI. New York: Holt, Rinehart, Winston, Inc., 1966.

Bergethon, Bjornar, and Boardman, Eunice. Musical Growth in the Elementary School. New York: Holt, Rinehart, Winston, Inc., 1966.

Chase, Richard. Old Songs and Singing Games. Chapel Hill, North Carolina: University of North Carolina Press, 1938.

Daniel, Oliver. Round and Round and Round They Go. Boston: Birchard, 1952.

Glazer, Tom. A New Treasury of Folk Songs. New York: Bantom Books, 1964.

Landeck, Beatrice; Crook, Elizabeth; and Youngberg, Harold C. Making Music Your Own, Vols. II and VI. Morristown, New Jersey: Silver Burdett, 1964-5.

Lomax, Alan. The Folk Songs of North America. Garden City: Doubleday and Company, Inc., 1960.

Millen, Nina. Children's Games from Many Lands. New York: Friendship Press, 1965.

Seeger, Ruth Crawford. American Folksongs for Children. New York: Doubleday and Company, Inc., 1948.

Sharp, Cecil J. English Folk-Chanteys. London: Simpkin, Marshall, Hamilton, Kent, and Co., Ltd., 1914. Also English Folk Songs from the Southern Appalachians, Vols. I and II. London: Oxford University Press, 1932.

Shekerjian, Haig and Regina. A Book of Ballads, Songs, and Snatches. New York: Harper & Row, 1966.

Wessels, Katharine Tyler. The Golden Song Book. New York: Golden Press, 1964.

RECORDINGS

Ethnic Folkways Library, Negro Folk Music of Alabama, Vols. I and VI.

Library of Congress Music Division, Archive of American Folk Songs: Afro-American Blues and Game Songs.

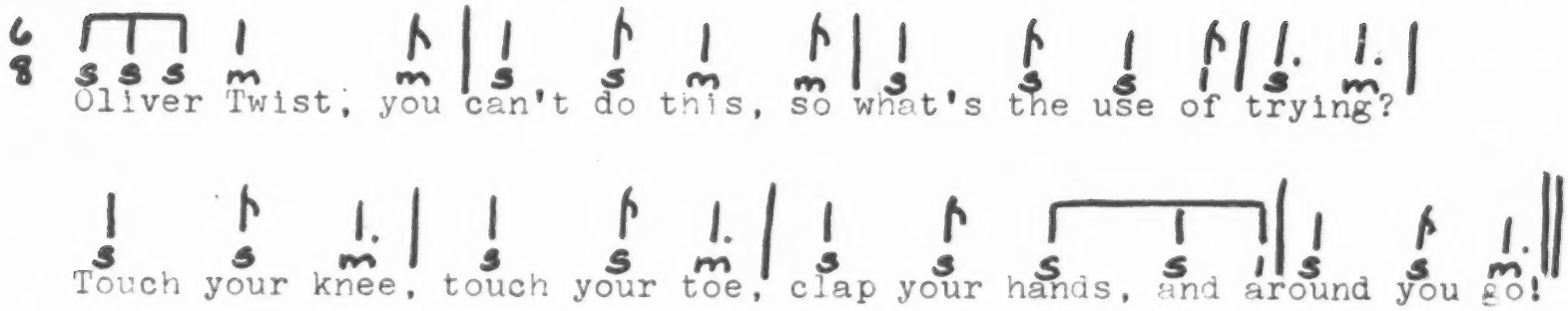
OLIVER TWIST

American children's game song

Contains: m s l

Motives: s-m, s-l-s

Form: AA



The song belongs to a ball bouncing game in which the children must touch their knees, touch their toes, clap their hands, and turn in a circle on cue from the text while bouncing a ball.

MAM

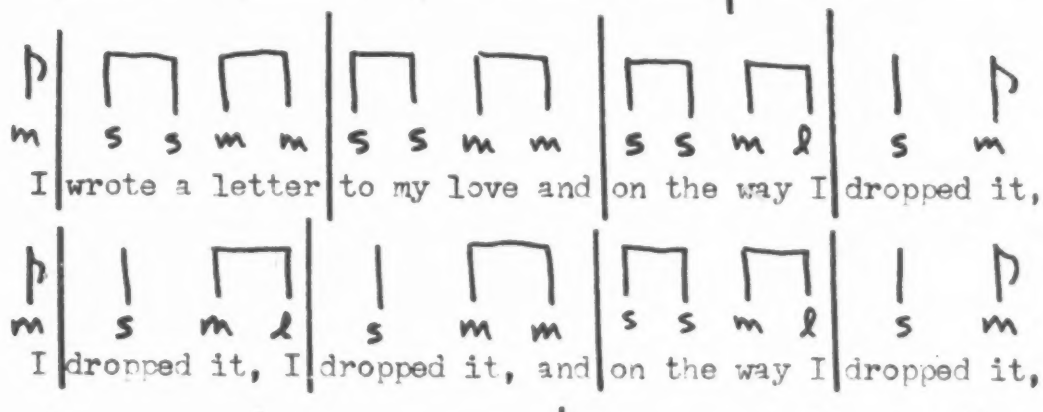
A TISKET A TASKET

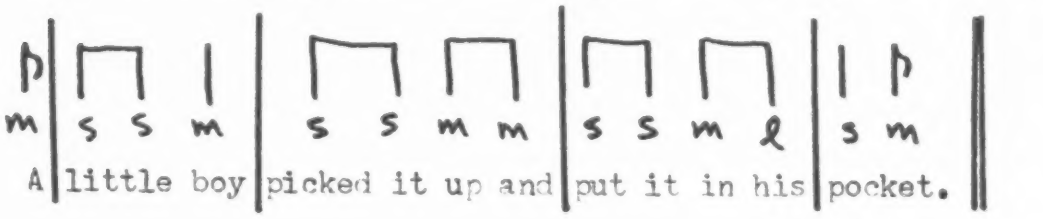
Traditional

contents: m s l

motives: s-m-l-s

form: motivic





Game: drop the handkerchief
circle tag

PRB

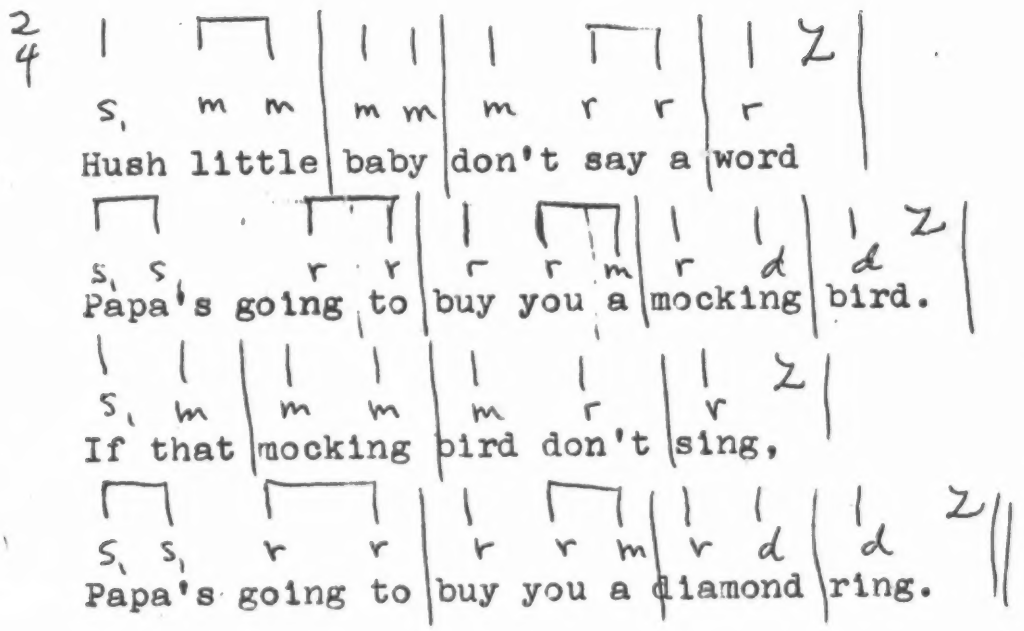
Hush Little Baby

Southern USA

Contains: s, (d) r m

Motives: s,-m / s,-r

Form: ABAB


2/4
s, m m | m m | m r r | r
Hush little | baby | don't say a | word
s, s, r r | r r m | r d | d
Papa's going to | buy you a | mocking | bird.
s, m | m m | m r | r
If that | mocking | bird don't | sing,
s, s, r r | r r m | r d | d
Papa's going to | buy you a | diamond | ring.

2. If that diamond ring is brass, Papa's going to buy you a looking-glass.
   If that looking-glass gets broke, Papa's going to buy you a billy goat.

3. If that billy-goat don't pull, Papa's going to buy you a cart and bull.
   If that cart and bull turn over, Papa's going to buy you a dog named Rover.

4. If that dog named Rover don't bark, Papa's going to buy you a horse and cart.
   If that horse and cart fall down, You'll still be the sweetest little baby in town.

Comment: ta-rest at the end of each line!

CGF

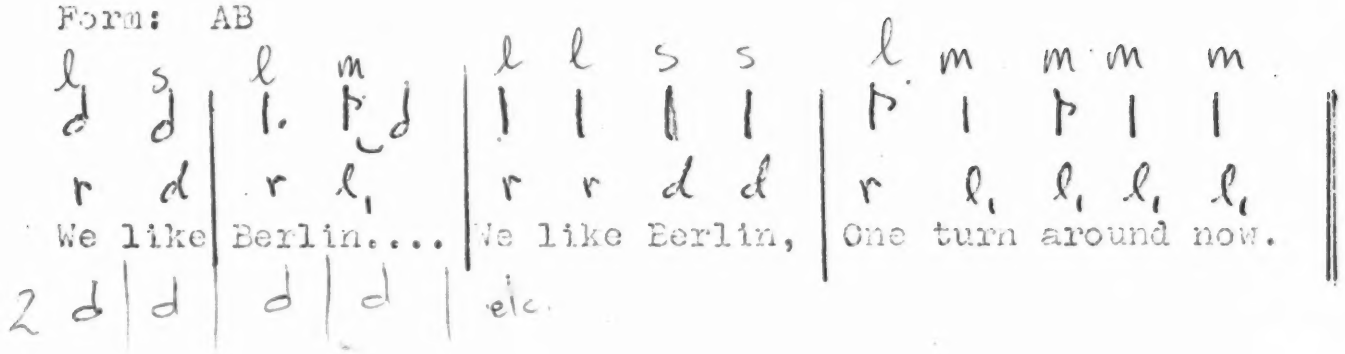
We Like Berlin

American Negro street chant

Contains: l, d r (m s l)

Motives:

Form: AB



From the private collection of Maureen Kenney
6 Curve Street
Holliston, Mass.

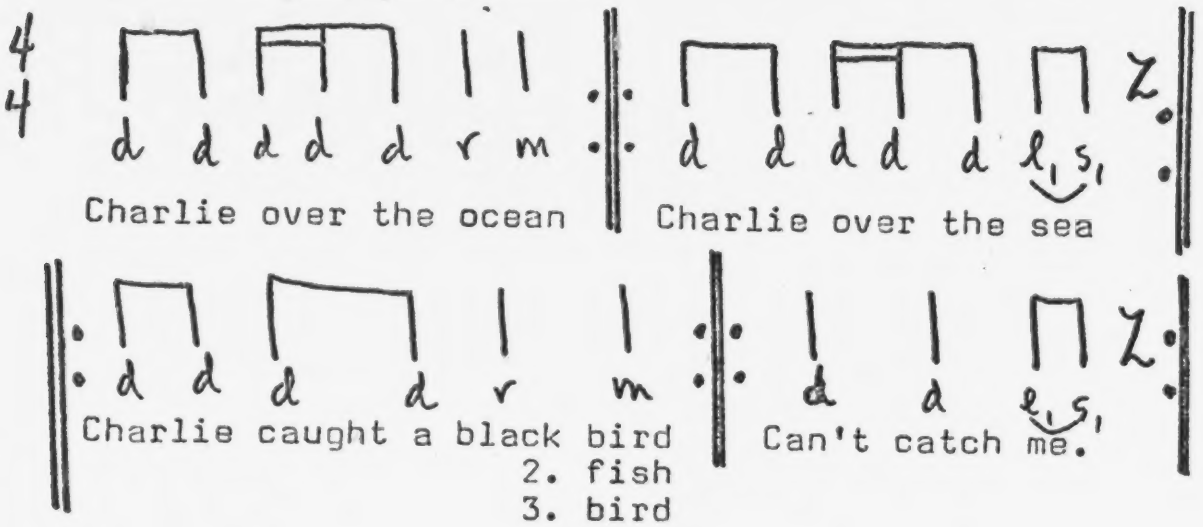
CGF

57/58

CHARLIE OVER THE OCEAN

Alabama Negro children's game
contents: (s,) l, d r m

Leader begins, group echoes:



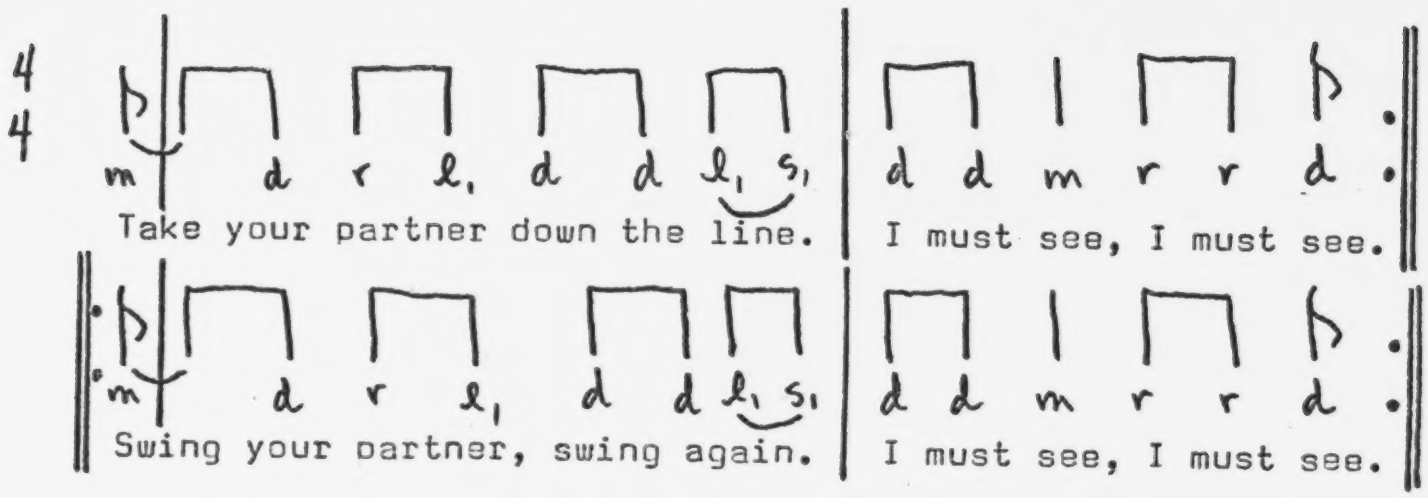
game: The children join hands in a ring and skip to the right. The leader, who is outside, skips in the opposite direction. He begins the song, and the ring sings each line back to him. As the leader says "Charlie caught a blackbird" he touches one of those in the ring, and begins to run around the ring. The child who was touched tries to catch him. If the leader can get around the ring to the empty place, the other child becomes the leader. If not, he remains on the outside. Each child gets a turn as leader

alternate: children clap rather than skip, or clap and skip rather than hold hands.

PRB

I MUST SEE (AMASEE)

Alabama Negro children's dance
contents: s, l, (d) r m


4
4
m d r l, d d l, s,
Take your partner down the line.
d d m r r d .
I must see, I must see.
m d r l, d d l, s,
Swing your partner, swing again.
d d m r r d .
I must see, I must see.

The lines "Take your partner" and "Swing your partner" are repeated from three to five times each, with the refrain after each line.

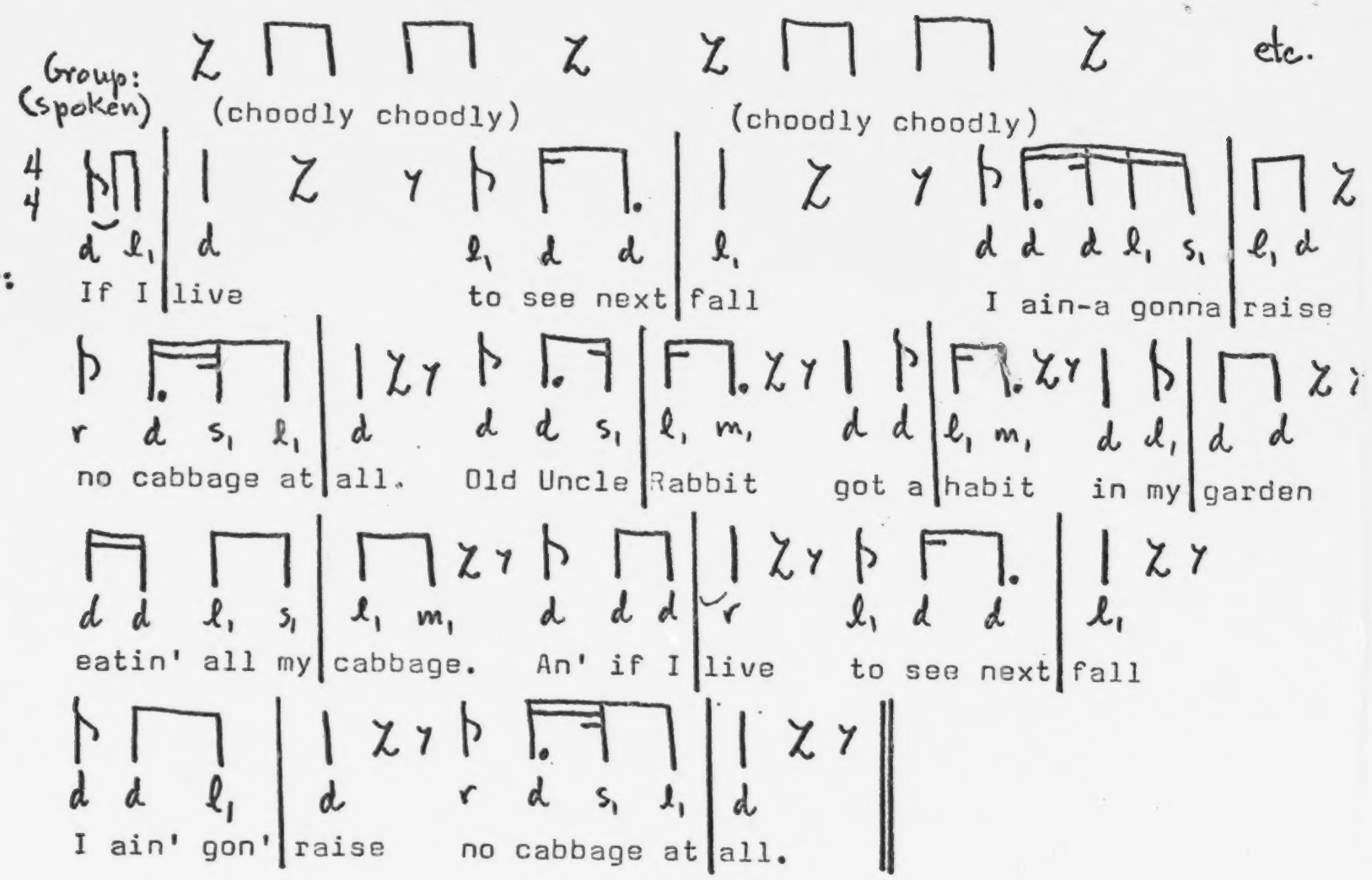
dance; children in two lines, partners facing each other. Head couple swings down the line, alternating between couples on side and themselves in the middle, like the Virginia Reel.

PRB

OLD UNCLE RABBIT

Alabama Negro children's song

contents: m, s, l, (d) r


Group: (spoken)
(choodly choodly)
(choodly choodly)
etc.
Leader:
If I live to see next fall I ain-a gonna raise
r d s, l, d d l, d d l, d d d l, s, l, d d
no cabbage at all. Old Uncle Rabbit got a habit in my garden
d d l, s, l, m, d d d r l, d d l,
eatin' all my cabbage. An' if I live to see next fall
d d l, l, m, d d d r l, d d l,
I ain' gon' raise no cabbage at all.
d d l, d r d s, l, d

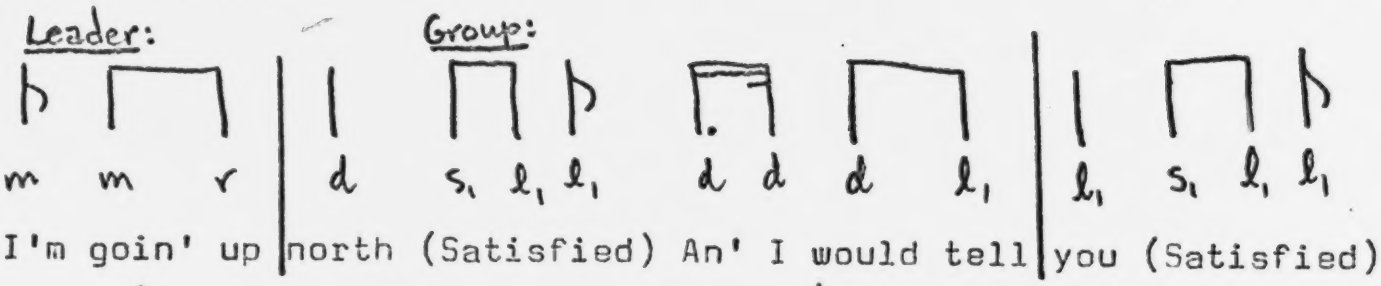
PRB

I'M GOIN' UP NORTH

Alabama Negro
contents: s, (l,) d r m
form: ABABAB

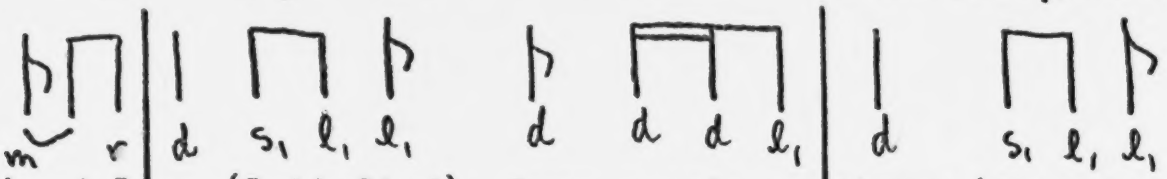
A Leader: Group:

(a)

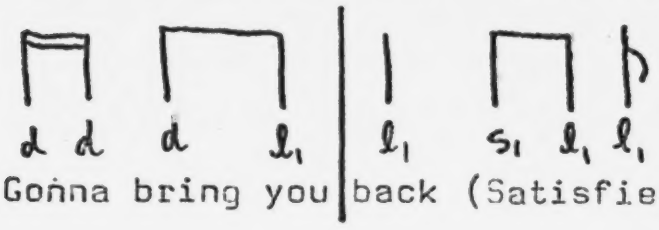


I'm goin' up | north (Satisfied) An' I would tell | you (Satisfied)

(b)



Lord I | am (Satisfied) Some people up | there (Satisfied)



Gonna bring you | back (Satisfied). |

continues to the end without stopping

B

(b) Ain't nothin' up there ( ) what you can do ( ) Mamma cooked a
(a) Have to get all the girls ( ) their bellies full. ( ) cou

A

(a)(same as A)
(b)

B

(b)(same as B) Mamma cooked a bull
(a) Have to get all the boys ( ) etc.

A

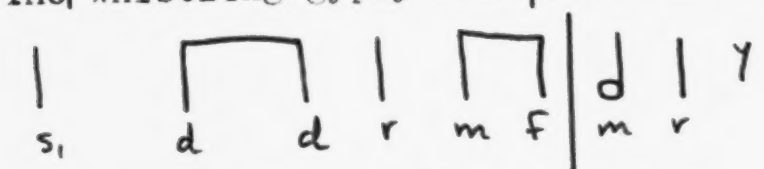
(a) (same as A)
(b)

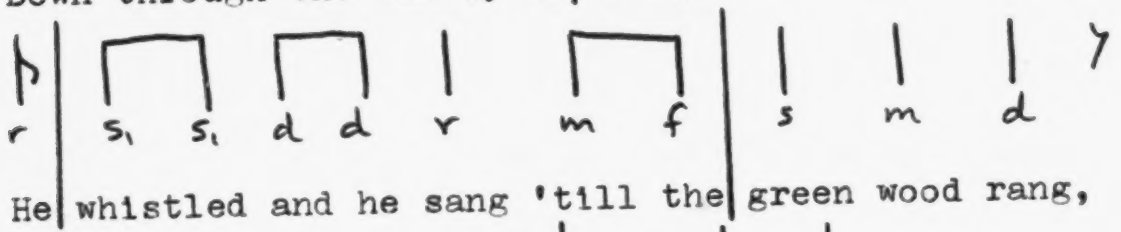
B

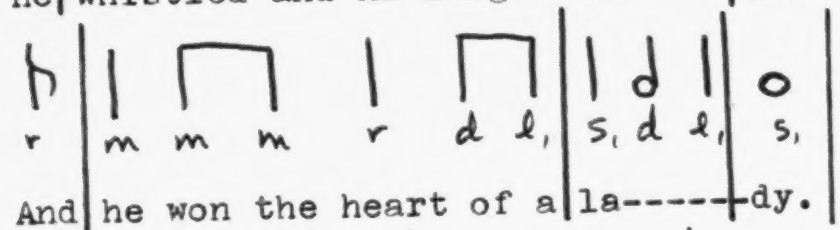
(b) (same as B) Mamma cooked a chicken
(a) Have to get all the girls ( ) their bellies full ( ).

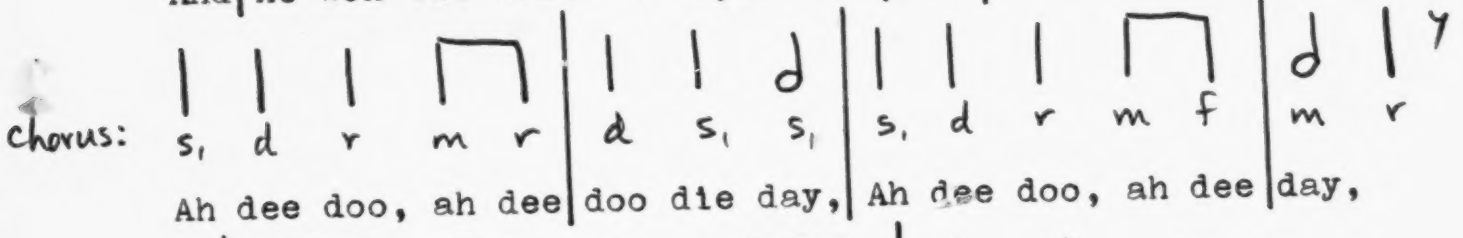
PRB

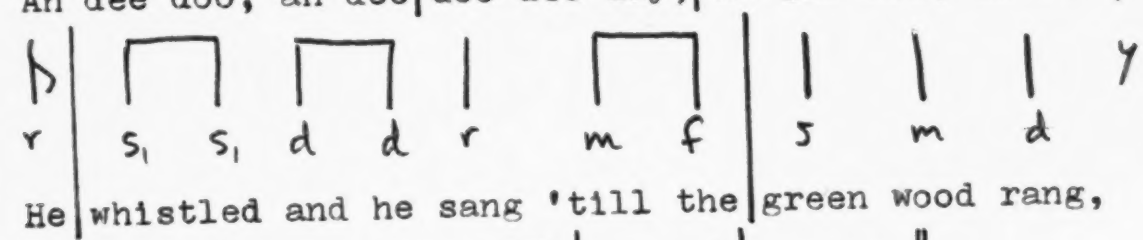
THE WHISTLING GYPSY

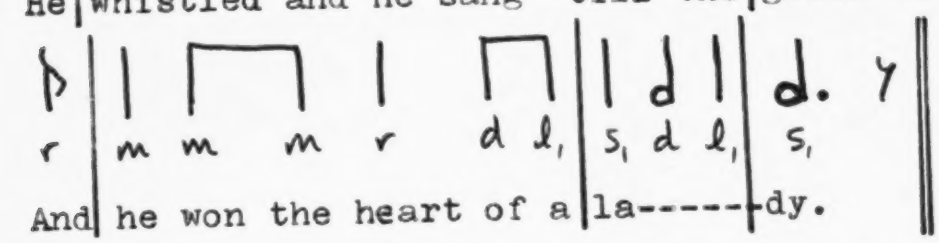












She left her father's castle gate,
She left her fair young lover,
She left her servants and her state,
To follow the gypsy rover. (chorus)

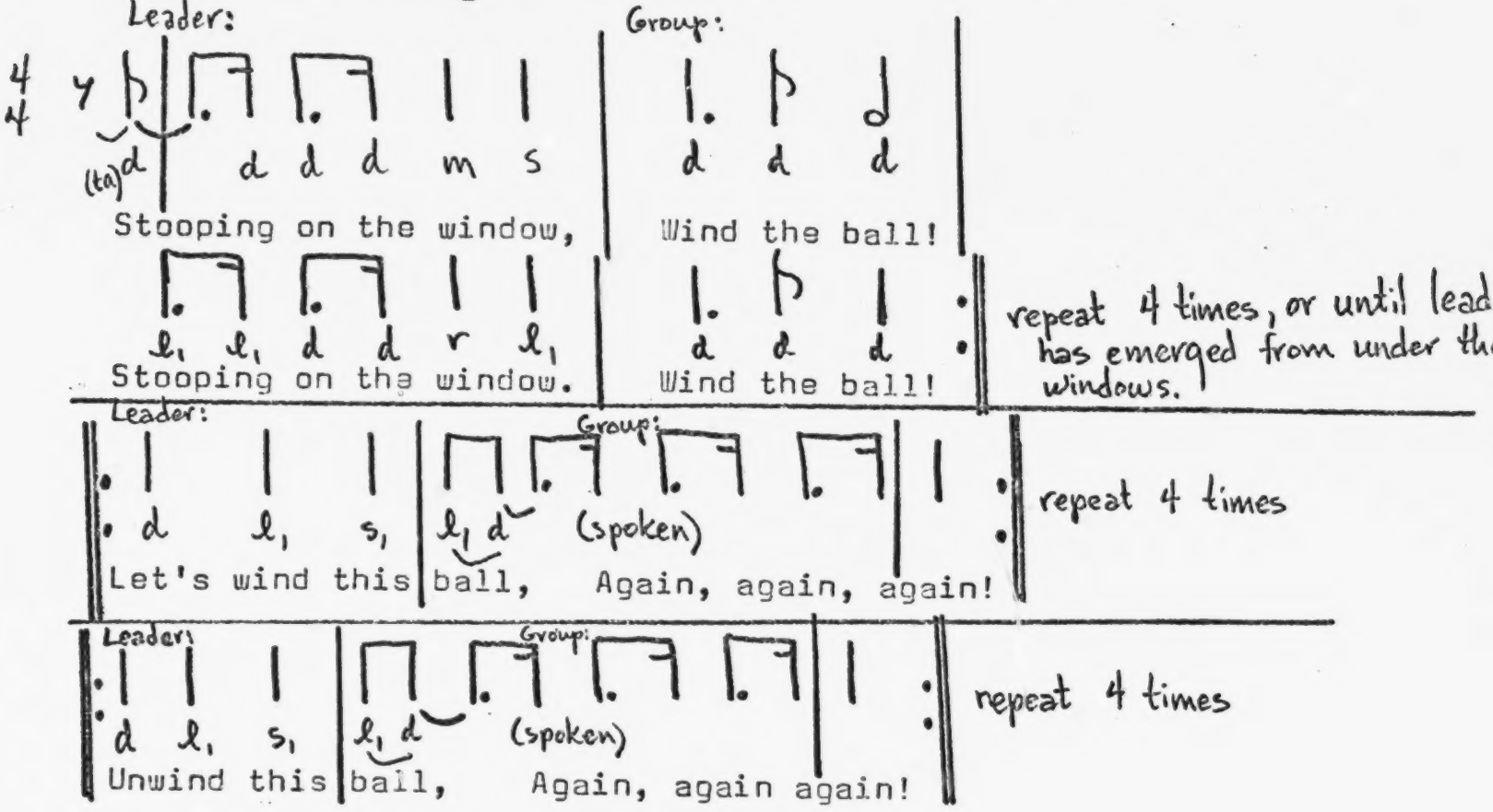
She left behind her velvet gown,
And shoes of Spanish leather,
They whistled and they sang 'till the green wood rang,
As they rode off together. (chorus)

Last night she slept on a goose-feather bed
With silken sheets for cover
Tonight she sleeps on the cold, cold ground, beside her gypsy lover. (cho.)

STOOPING ON THE WINDOW

Alabama Negro children's game

contents: s, l, (d) r m s



game: children in two lines, holding arms up with opposite child to form windows. Leader goes under the windows, children following him, grasping hands. As they emerge from last window, the leader leads them into a ball. Unwinds them on third verse, leads them back to a straight line to form windows again.

PRB

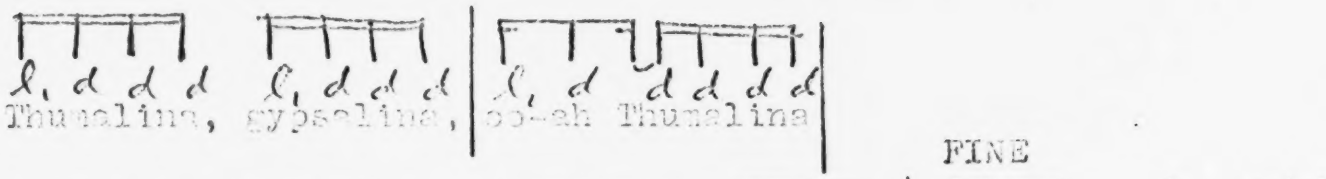
Thumalina

American Negro

Contains: s, l, d r ma (s)

Motives:

Form: ABA


Thumalina, gypsalina, oo-ah Thumalina
FINE
Achi kachi lemonkachi, I love you (uh you tooi) Oh, yeah? I
saw you with your boyfriend last night. How do you know? I
peeked thru the keyhole. Nosey!
Help me wash the dishes. Lazy!
3
Gimme a piece o' candy. Stingy!
Jump out the window. Crazy!
D.C. al Fine

[from the 4th & 5th graders at Horace Day School, New Haven, Conn.
CGF]

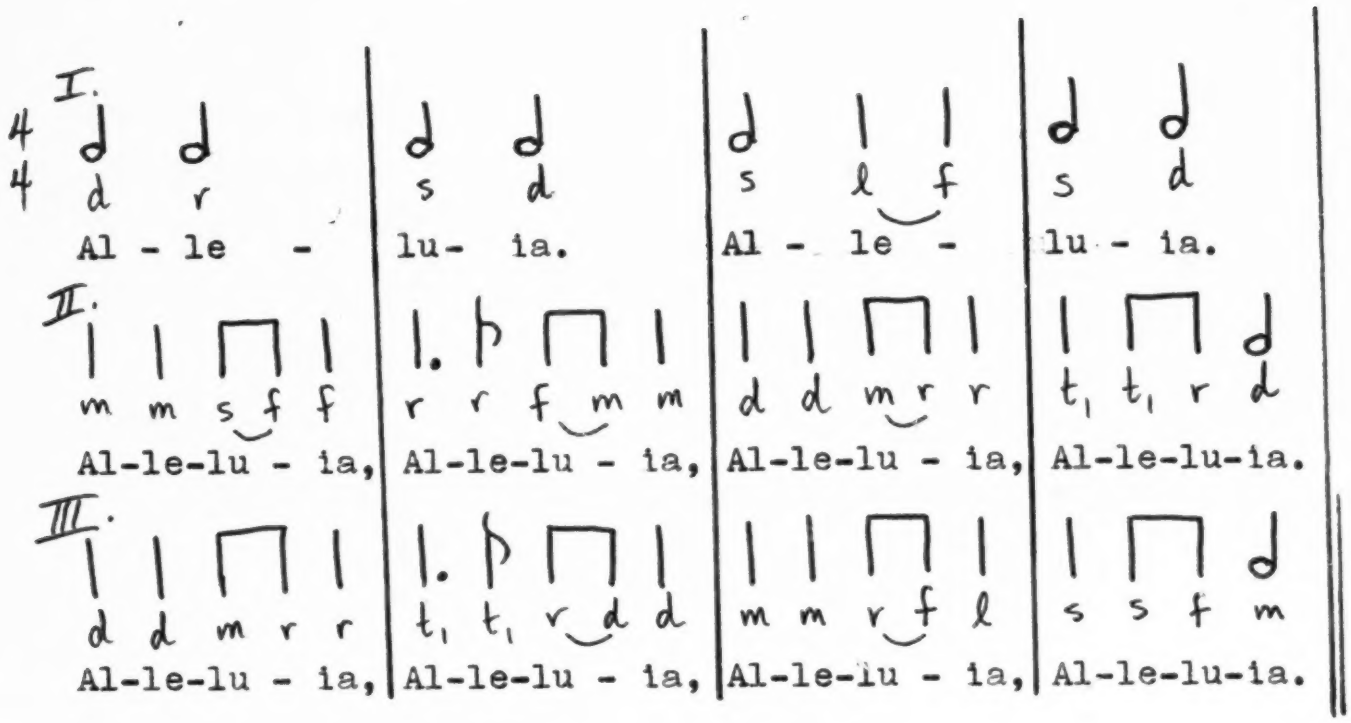
Hand pattern: (x o z y)

x= slap thigh with right hands
o= hit right palms
z= hit backs of right hands
y= snap fingers on right hands

} Two children face each other as partners

CANCRIZANS CANON

Mozart



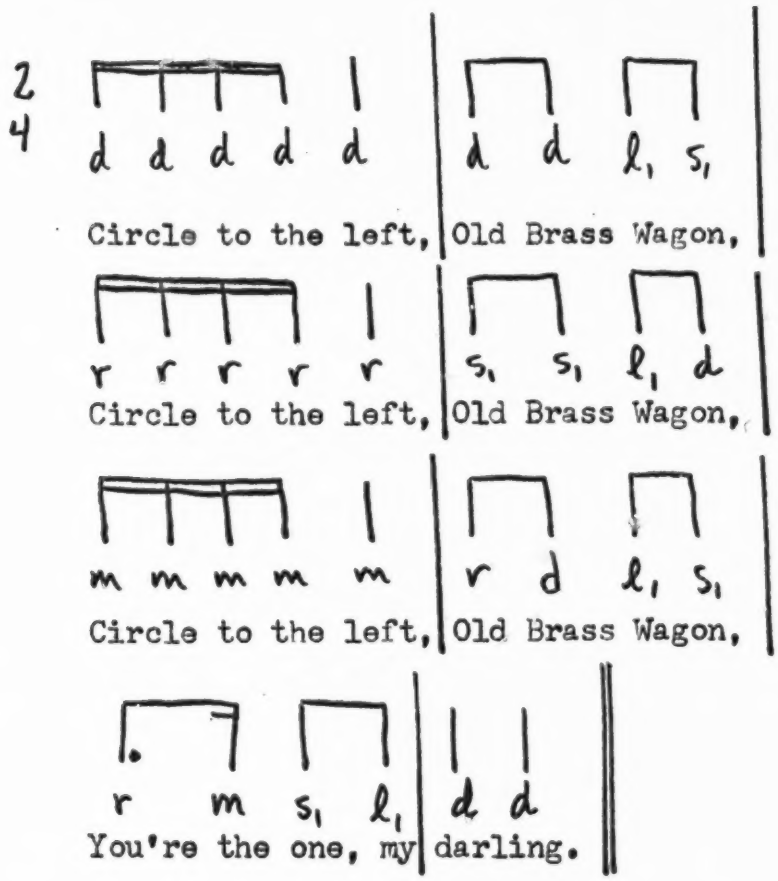
Works in cancrizans: begin at the end and go backwards.

American

contents: s, l, (d) r m

motives: d-l,-s, / s,-r-s, / s,-l,-d-m / m-r-d-l, / m-s,

form:


2
4
d d d d d | d d l, s,
Circle to the left, | Old Brass Wagon,
r r r r r | s, s, l, d
Circle to the left, | Old Brass Wagon,
m m m m m | r d l, s,
Circle to the left, | Old Brass Wagon,
r m s, l, | d d
You're the one, my | darling.

Circle to the Right...
Skipping all around...

PRB

70 - 73

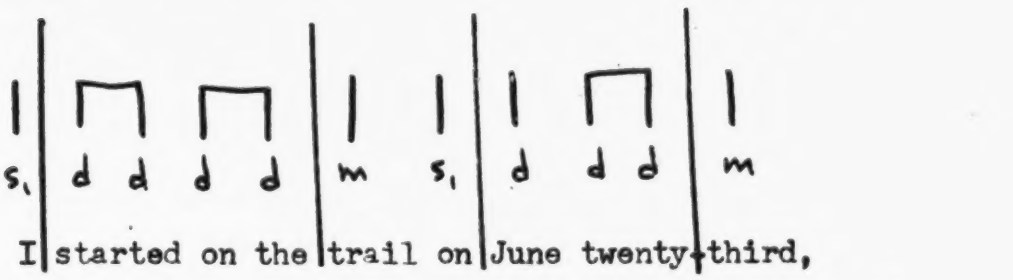
LONE STAR TRAIL

American

contents: s, d m s

motives: s,-d-m / d-m-s / s-s,

form: ABBBv


s, d d d d | m s, | d d d | m
I started on the trail on June twenty-third,
d m | s s s s | s s, s, s, | d d | m
I've been punchin' Texas cattle on the Lone Star Trail,
d m | s s | s s, s, s, | d d d | m
Singin' Ki-yi- yippy yippy yay, yippy yay,
d m | s s | s s, s, s, | d d
Singin' Ki-yi- yippy yippy yay!

I get up in the morning before daylight,
And before I go to sleep the moon is shining bright...

It's bacon and it's beans most every day,
But I wouldn't mind a change if it was prairie hay...

PRB

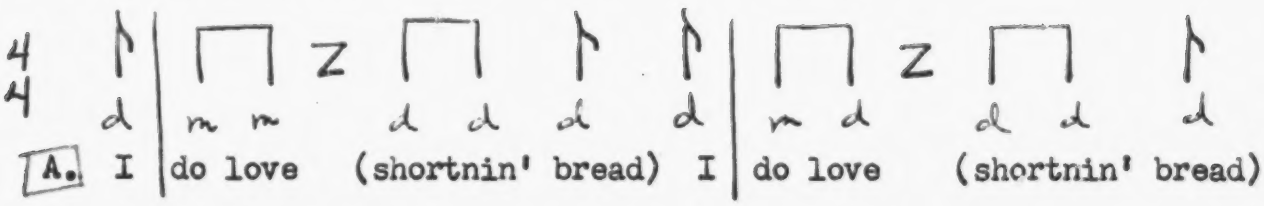
74-76 67

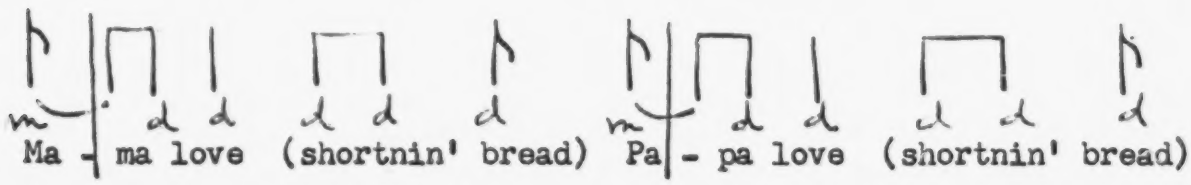
Shortenin' Bread

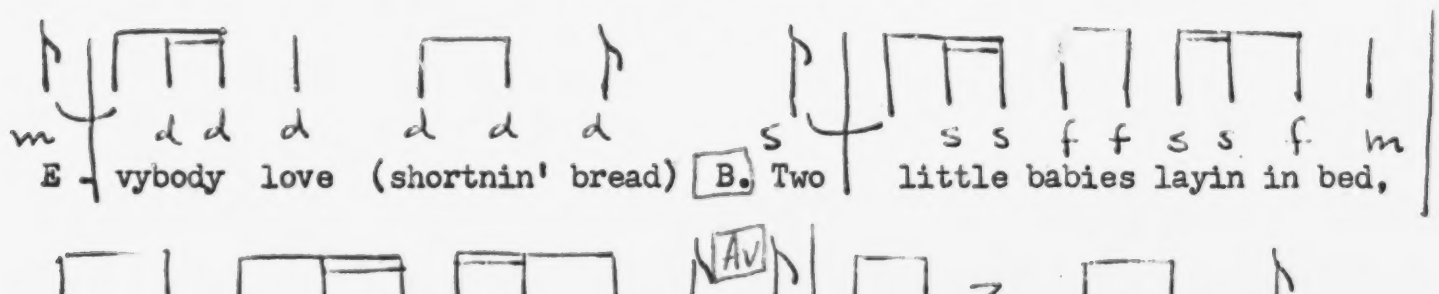
Alabama

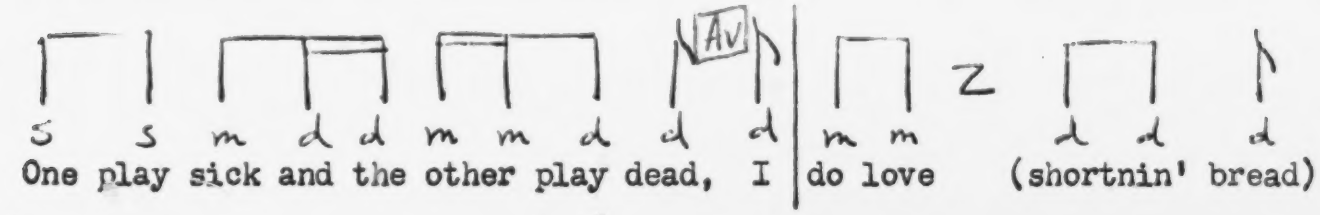
Contains: d-m-f-s

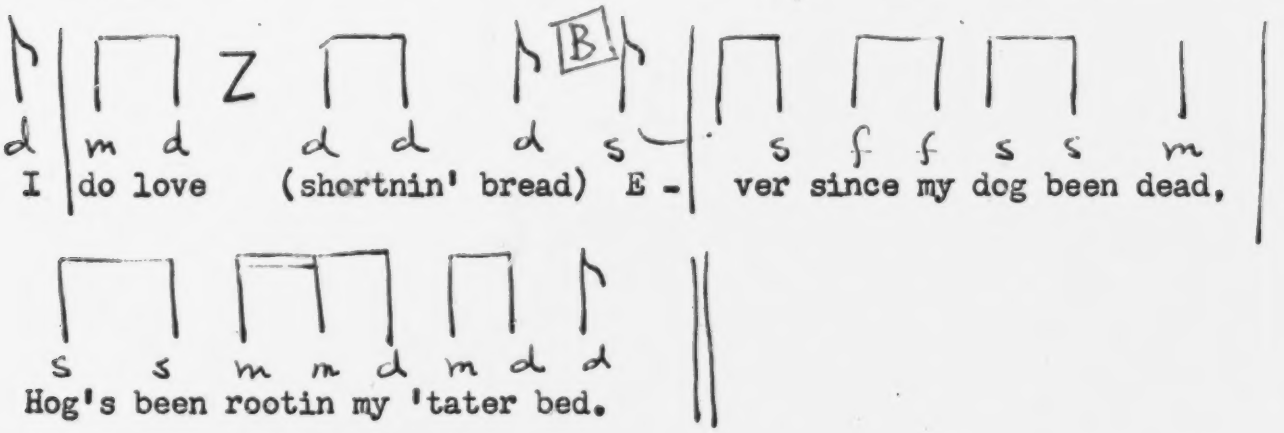
A B A$_V$ B A BA











B. Old Aunt Dinah sick in the bed, (repeat music of this bar)
Sent for the doctor; doctor said,
"All she need's some shortenin' bread."

PRB

77-82

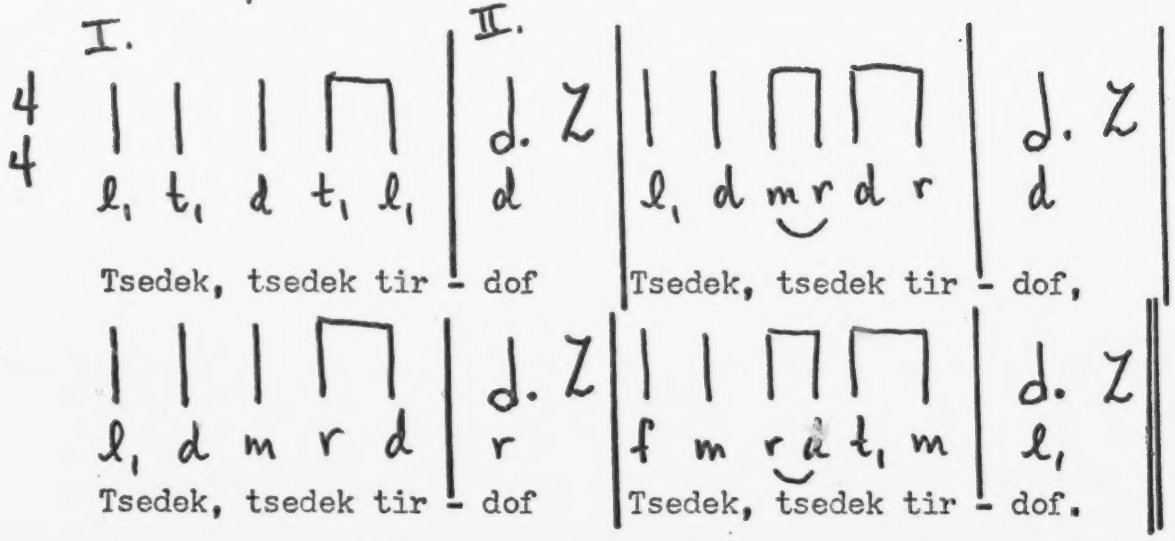
68

TSEDEK (Justice)

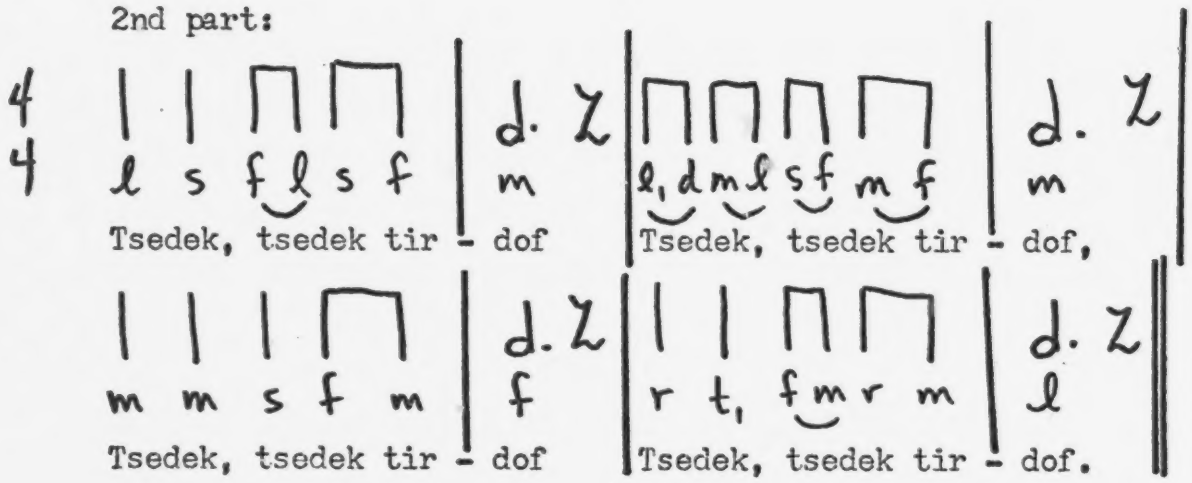
Composed by Shalom Altman

contents: l, t, d r m f

2 or 3 part canon:


I.
II.
4/4
l, t, d t, l, | d. z
Tsedek, tsedek tir - dof
l, d m r d r | d. z
Tsedek, tsedek tir - dof,
l, d m r d | d. z
Tsedek, tsedek tir - dof
f m r d t, m | d. z
Tsedek, tsedek tir - dof.

2nd part:


4/4
l s f l s f | d. z
m
Tsedek, tsedek tir - dof
l, d m l s f m f | d. z
m
Tsedek, tsedek tir - dof,
m m s f m | d. z
f
Tsedek, tsedek tir - dof
r t, f m r m | d. z
l
Tsedek, tsedek tir - dof.

("Justice shall ye pursue.")

PRB

S - M

2 | s m | s s m | s s m m | s s m |

Rain, Rain, | Go away, | come again some | other day.

See, saw, up and down, in the sky and on the ground.

---

2 | s s m | s m | s m | s s m | s s m |

Here we come. | Where from? | New York. | What's your trade? | Lemonade.

| s s m m | s s m |

Give us some, don't | be afraid.

---

2 | s s s m | s s m | s s m | s m | s s m |

Come back home, my | little geese. | We won't come. | Why not? | We're afraid.

| s s s s | s | m m | s m | s s m m | s m |

What are you afraid of? | The | wolf. | Where's the wolf? | In the | bushes.

Z | s s | s m m | s m m | s m | Z |

What's he | doing? He's | drooling. Then | hurry. | Run right home to | me.

S - L - S - M

2 | s m | s s m | s s s | s s m |

Bee, bee, | bumble bee. | Allee, allee, | outs in free!

---

2 | s | s m | s s | s m |

Bounce high, | bounce low, | bounce the ball to | Shiloh.

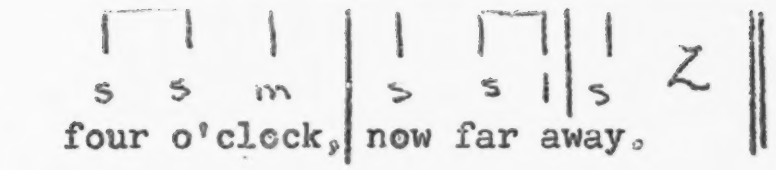
---

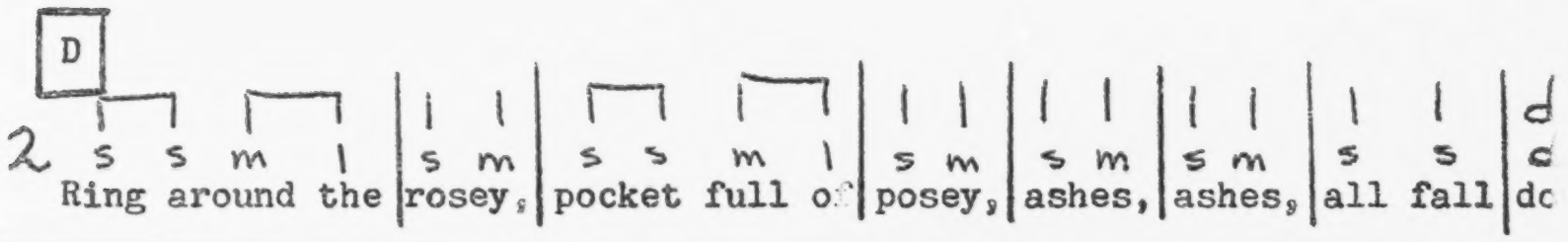
2 | s m m | s m m | s s | s | Z | s s m | s s m |

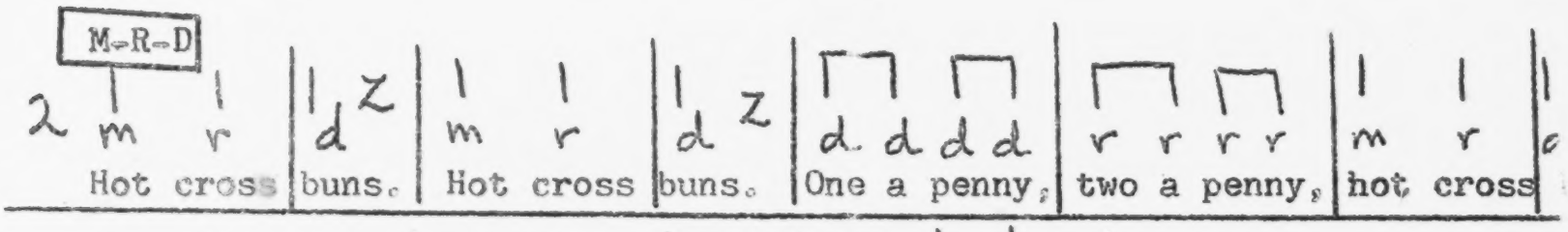
Bell Horses, | Bell Horses, | what time of | day? | One o'clock, | two o'clock,

| s s | s | Z | s m m | s m m | s s | s | Z | s s m |

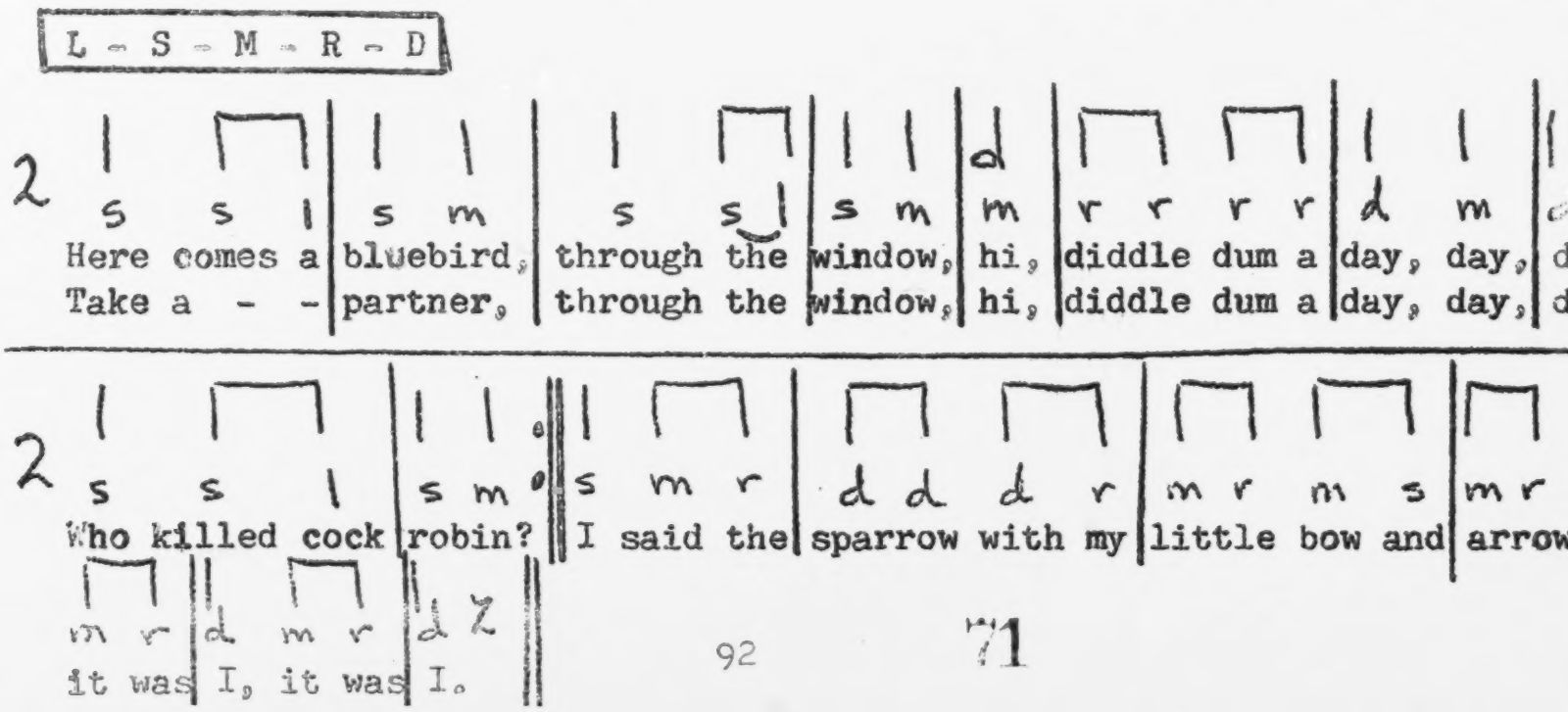
off and away. | Good horses, | bad horses, | what time of | day? | Three o'clock


s s m | s s l | s
four o'clock, | now far away.

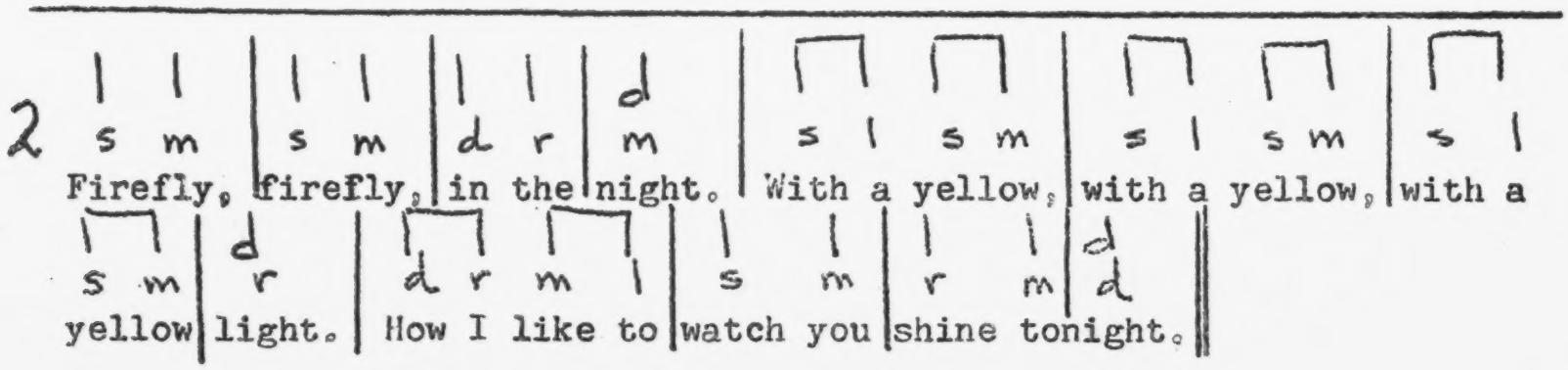

D
2
s s m l | s m | s s m l | s m | s m | s m | s s | d
Ring around the | rosey, | pocket full o | posey, | ashes, | ashes, | all fall | dc


M-R-D
2
m r | d | m r | d | d d d d | r r r r | m r
Hot cross | buns. | Hot cross | buns. | One a penny, | two a penny, | hot cross

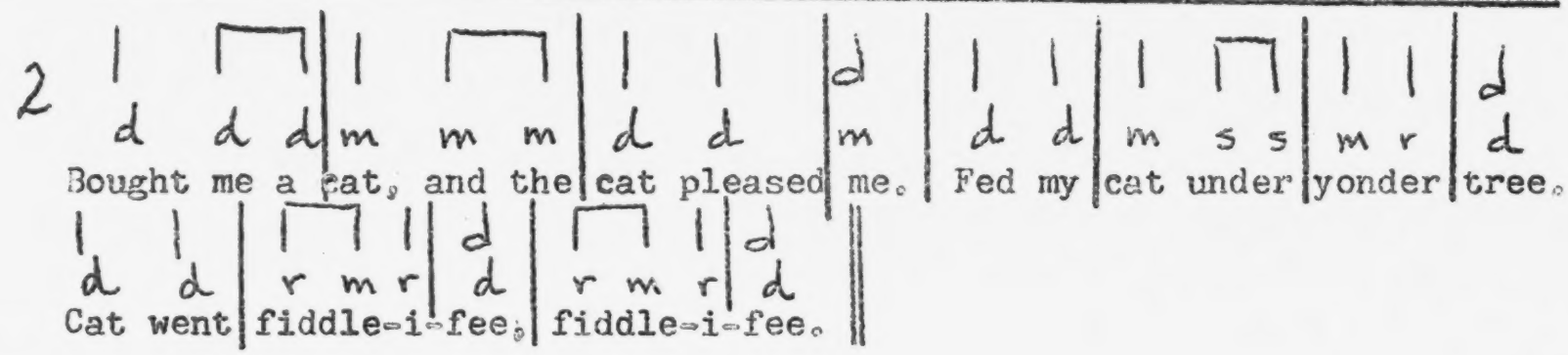
2
d d | m m | d d | m | d d | m l | d r | d m | d d | m m
I have | lost the | closet | key, | in my | lady's | garden. | Help me | find the
d d | m | d d | m m | r | d | d d | m m | d d | m | d d
closet | key, | in my | lady's | garden. | I have | found the | closet | key, | in my
m m | r | m | d d | m m | d d | m | d d | m m | r | d
lady's | garden. | I have | found the | closet | key, | in my | lady's | garden.


L - S - M - R - D
2
s s l | s m | s s | s m | m | r r r r | d m
Here comes a | bluebird, | through the | window, | hi, | diddle dum a | day, day,
Take a - - | partner, | through the | window, | hi, | diddle dum a | day, day,
2
s s l | s m | s m r | d d d r | m r m s | m r
Who killed cock | robin? | I said the | sparrow with my | little bow and | arrow,
m r | d m r | d
it was | I, it was | I.

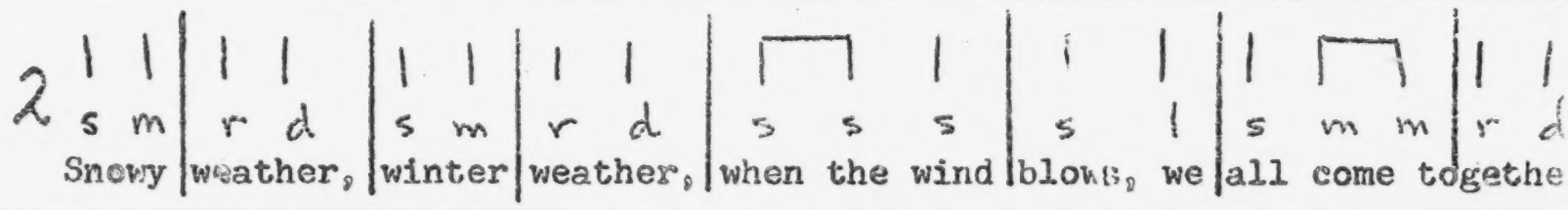
Who saw him die? I said the fly, with my little tiny eye, it was I.
Who dug his grave? I said the crow, with my little spade and hoe, it was
Who preached his funeral? I said the lark, with my little song and harp
Who rang the bell? I said the bull, with my mighty strength did pull.
Who was the mourner? I said the dove, I was mourning for my love.

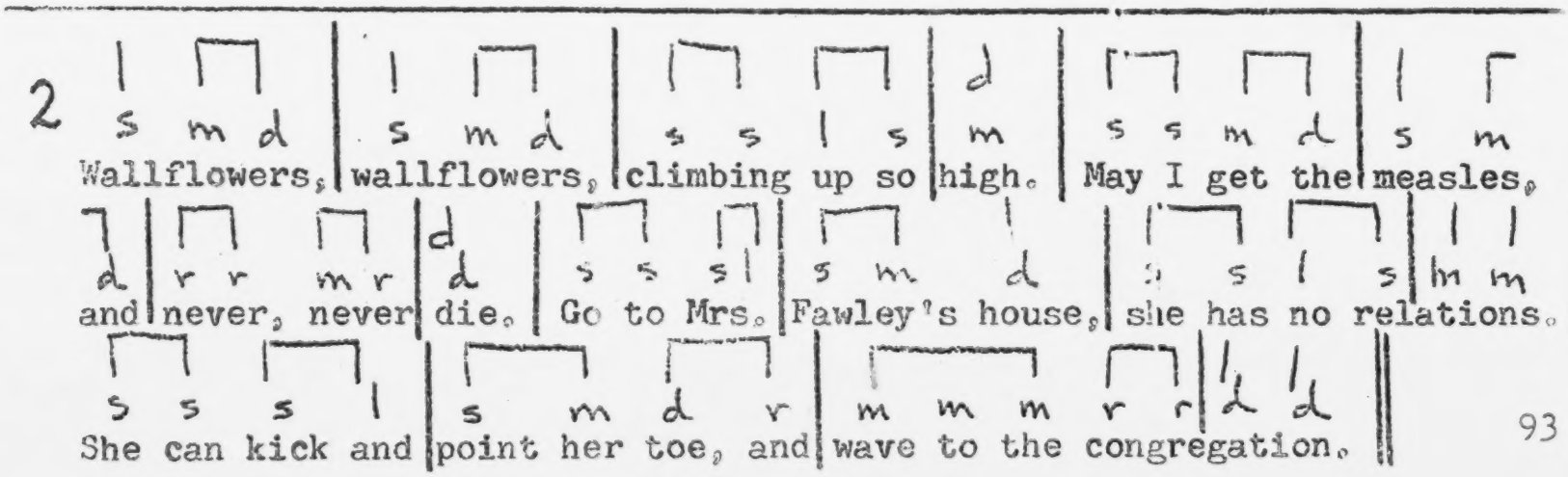

2
s m | s m | d r | m | s l | s m | s l | s m | s l
Firefly, firefly, in the night. With a yellow, with a yellow, with a
s m | r | d r m l | s | m | r | m | d
yellow light. How I like to watch you shine tonight.

Firefly, firefly, may I speak? Did you turn your light off, are you playing hide-and-seek? In among the trees I see you peek.


2
d d d | m m m | d d | m | d d | m s s | m r | d
Bought me a cat, and the cat pleased me. Fed my cat under yonder tree.
d d | r m r | d | r m r | d
Cat went fiddle-i-fee, fiddle-i-fee.

hen--chipsy, chopsy,
duck--slishy, sloshy
goose--qua
dog--boo
sheep--baa
cow--moo
horse--neigh




2
s m d | s m d | s s l s | m | s s m d | s m
Wallflowers, wallflowers, climbing up so high. May I get the measles,
d | r r m r | d | s s s | s m d | s s l s | m m
and never, never die. Go to Mrs. Fawley's house, she has no relations.
s s s l | s m d r | m m m r r | d d
She can kick and point her toe, and wave to the congregation.

2 s m | d m | s l s | r m r | s m | d m | | | |
When I'm | dancing | in my row, | heel and toe, | I am | singing, | s m r, | d r d.

2 d l | d s | d l | d m | | | s s | | m m | m m |
We | like | Ber-lin, | We like | Berlin, | one, | turn around | now.

2 d m | d s | d l | d m | d l | s s | | d m | | d s | | |
Starlight, | star | bright, | first | star I | see tonight. | Wish I | may, | wish I
d m | | | s s | | d m |
might, | have the | ~~wish~~ I | wish tonight.

L, 2 m m m r | m d | r r r r | m d | m m m r |
See the rabbit | running, | from the fox who's | coming. | Fox is getting
m d | r m r d | l, l, | m m m r | m d |
thinner, | chasing down his | dinner. | First he'll try to | catch him,
r r r r | m d | m m m r | m d | r m r d |
then he'll try to | snatch him. | But he'll never | nab him, | he's too thin to
l, l, |
grab him.

2 m r d d | r d l, | m r d d | d s | m r d d | r d l, |
Edith in her | petticoat, | Edith in her | gown. | Edith in her | petticoat,
d m m r | d |
going round the | town.

2 s s s | m d | r r d | l, d | s s s | m d | r r r | d |
Hey, jim along, | jim along | Josie, | hey, jim along, | jim along | Jo.

L, - S,

m m r d l, l, d d r m l m m r d
My paddle's keen and bright, flashing with silver. Follow the wild
l, l, l, l, s, l,
goose flight. Dip, dip, and swing.

Land of the silver birch, home of the beaver,
Where still the mighty moose wanders at will.
Blue lake and rocky shore, I will return once more.
Boom, diddi-boom-boom Boom, diddi-boom-boom, Boom, diddi-boom-boom,
Boom - - , Boom, boom - - .

My dog treed a rabbit. My dog treed a rabbit.
Now watch that critter sittin' on that log,
Now watch that critter how he do that dog,
Now gwan, round, rabbit. Now gwan round, rabbit.

My dog treed a rabbit. My dog treed a rabbit.
Gonna milk my cow, gonna catch her by the tail,
Gonna milk her in the coffeepot, pour it in the pail.
Now gwan round, rabbit, now gwan round, rabbit.

My dog treed a rabbit. My dog treed a rabbit.
That rabbit's gittin, that rabbit's got,
That rabbit's gittin my turnip top,
Now gwan round, rabbit, now gwan round, rabbit.

d d dd d r m d d dd d r m
Charlie over the ocean. (Charlie over the ocean)

d d dd d l_1 s_1 d d dd d l_1 s_1
Charlie over the sea. (Charlie over the sea)

d d d d r m d d d d r m
Charlie caught a blackbird (Charlie caught a blackbird)

d d l_1 s_1 d d l_1 s_1
Can't catch me. (Can't catch me.)